

CANON OF JUDO

"Principle and Technique"

K. Mifune

SEIBUNDO SHINKOSHA





CANON OF JUDO

PRINCIPLE AND TECHNIQUE.

By Kyuzo Mifune, 10th Dan

Translated by K. Sugai



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P R E F A C E

With the reputation of Judo gradually enhanced in public estimation, we think it proper and natural that the understanding as to the value of what Judo really is should be deepened. That things are correctly understood and treated is no doubt a source of delight; the better are things the more will be delight.

Judo has hitherto been explained and introduced in many ways. But the war once plunged Japan in darkness. The country is now, however, regaining her dawn with the bright and limpid azure above, and Judo is being encouraged anew like the fresh air. Here Judo appears to be sprouting with a new meaning. Well, Judo embodies a life, and therefore it is developed.

Not only in Japan, but also in all the world Judo is now being desired. The reason why it is so universally supported and hoped for is ascribable to nothing but that Judo maintains in its bright movement concretely the basic condition of easy and free human activities. After all, the tricks and mysteries of Judo are acquired only by the above reason.

Trained and taught under Jigoro Kano, founder of Kodokan, I have been with Judo for the last 59 years. Despite being more than 70 years old, I do not yet retire from severe Judo practice with a vigorous and ever-fresh hope. Now, in compliance with the earnest request of Seibundo-Shinkosha Publishing Company, I wrote the full manuscripts for the present book from the motive of the above reason with new contrivances added to, expecting to contribute in the cause of the future development of Judo.

By the peace conference Japan has thus regained independence, but the world peace has not yet been enjoyed. The true peace mankind desires is to realize the world pure from evil thoughts and unreasonableness. Since Judo demonstrates truth free from unreasonableness, it is loved by the right-minded irrespective of nationalities.

The author.

Remarks:

The true tone and meaning of technical terms of Judo are beyond translation into any Western languages. So, tentative terms are prepared, when possible, as according to original wording with the nature of movement in practice explained in the book.

The Compiling Section.

Translated by **K. Sugni**

*Councillor in International Association of Japan,
Commissioner in charge in English document of
The Pacific Science Society*

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(PRINCIPLE AND TECHNIQUE)

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The end.



Author in celebration of his 70th birthday



Decisive mon



Decisive moment of *Yoko-otoshi*



The very moment when *Samotashi* was dead



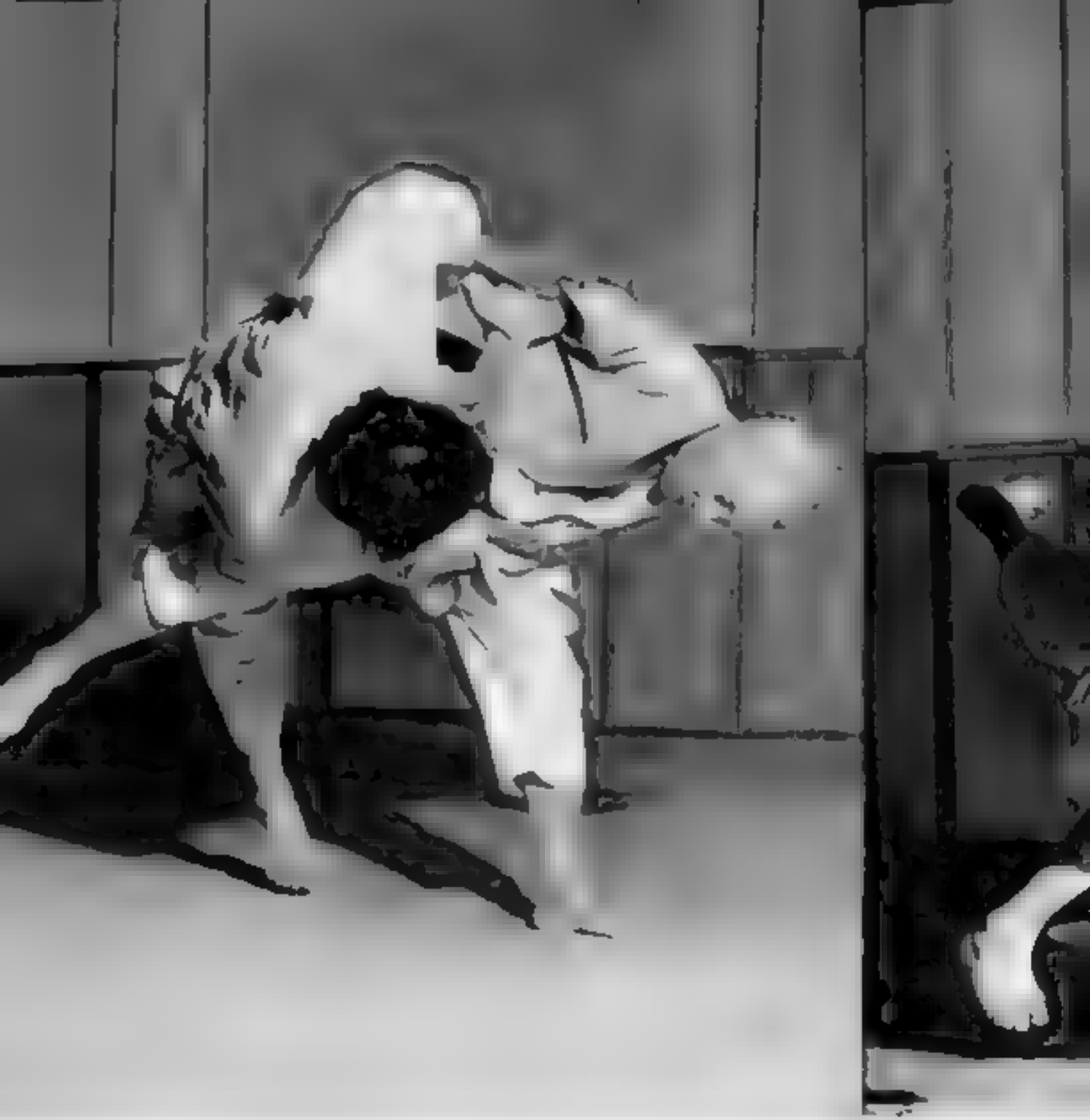
Decisive moment of *Sumiotoshi*



Moment right before entering the left *Tomoenage*



Ka aguruma



Decisive moment of *Oguruma*.



guruma.

The very moment when *Oguruma* was dealt

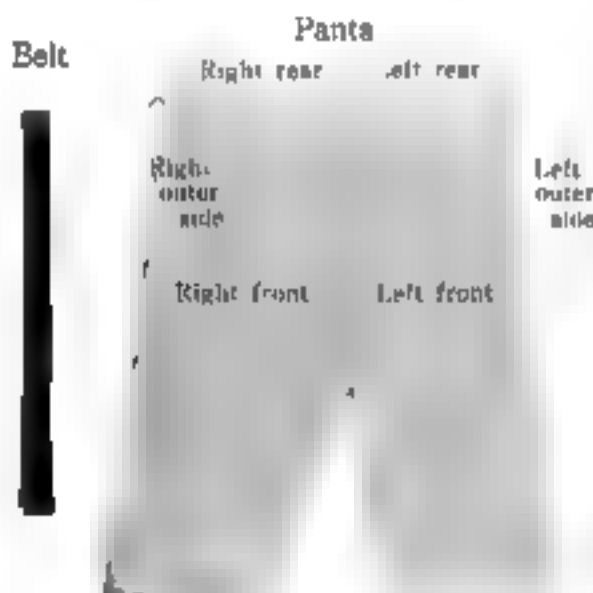
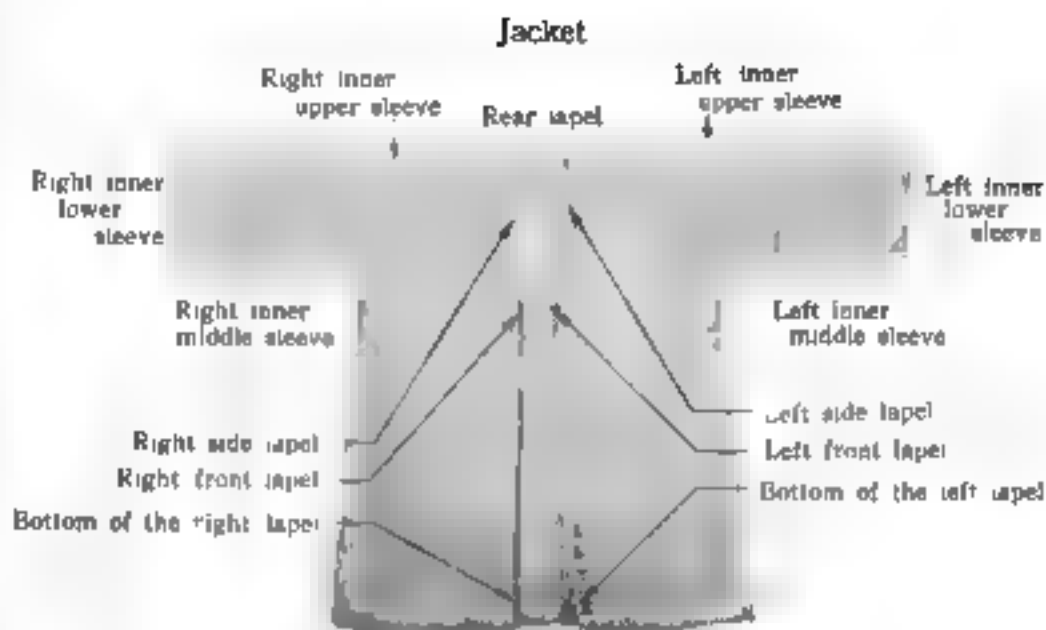


Tamaguruma with left knee erected.



ted.

Tamaguruma with right knee erected



Classification of grade by the coloring of belt

Junior Division	
Above 3rd kyu grades	Violet
1st to 3rd kyu grades	White
Beginners	
	Light Blue
Senior Division	
4th and 5th kyu grades	White
From 3rd kyu grade to 1st kyu grade	Brown
From 1st dan grade to 5th dan grade	Black
From 6th dan grade to 9th dan grade	Red and white
9th and 10th dan grades	Red

[illegible][illegible][illegible]

3. Founding of Kotikote

[illegible]

Most of them were not in the paper. I was a fan of M but not an intimate of Messers. and all what he had been doing was to write and to be of an intimate group in the last part of Messrs. of the Temple at St. John where

of the attitudes existing in the world on the Japanese people as a member of mankind and in the same time the existence of cultural product enjoyable by all the human beings.

Since the introduction by Masao Kato, Kichien Judo attaches importance to the training and welfare which the adequate achievement of technique will not be possible. In other words, Judo was considered to be the combination of mental culture, physical training and few of arms and of which training use a free self-perfection of the human beings and his co-existence. However the words of the arts we mean were extremely misinterpreted and abused owing to the cruel war and the true significance of martial arts as the proper defense and self-salvation in a sense that martial arts be too close related.

Even at the present, notwithstanding our misperceptions and the work which the Japanese brought from their home and have been fighting against the world, Judo is a unique reason and necessity for the training of Judo as a physical education and character training. And for reasons of justice, justice and peace, the world is now in a great trouble has become by the war and through the economic and political value, acknowledging and welcome. All this is attributable to the fact that Judo has the free and generous quality together with the high concept of mankind on which contribute to the rescue of mankind and a peaceful development to add to the welfare of the world.

Sec. 2. Two Basic Elements

In the course of development there was one period when Judo was nearly collapsed. In the latter half of the nineteenth century the importance was attached to physical culture and the importance of the true physical culture of human beings significance so much that the martial arts were not properly represented. In another words there is a union of the martial arts and physical sports and Judo is a fact or put together.

To be sure, it may be said that a body physically one is grossly and Judo spirit is solidly takes a new highness and as the importance with physical sports technique necessarily follows the principle. Now eight hundred years with human mind and character and physical or physical culture makes the physical training. This is not over-estimated, so when the mind is consistent with this reason, your temper is softening and can not extend freely. Therefore, in other words, when not harmony by anything as "to derive" or "to pacify" then the quality of the human being going astray or doing wrong should easily be subdued or tolerated by Judo.

It is a strange idea that Judo is simply an individual matter because it is played between two people. Ken Judo means manifestation of physical and not more fort of physical strength. Truly Judo teaches is not consistent with that righteousness is admitted for everything the world as a human, warm, friendly, peaceful and beautiful.

This definition of Judo is a pure and beautiful. For its principle can only be grasped by the self-enriching efforts and endeavor or whether it is through cold or hot exercise in sweltering summer and rigorous cold winter.

Judo training is attained only by the endurance, perseverance and modestness in physical exercise. Judo is a kind of pure and the excellent technique of the personality of the setter does not become the aim. One of the aims and the other own perfection is a attitude that it is understood that the sportsman of Judo can be possible in company with its physical training.

Also, belief in the truth of Judo could be considered as important in religious aspect and the application of Judo spirit to our daily life may prove quite advantageous.

The training Judo is unique, produces so many physical, mental, moral and free movement of our mind, may also make them are the truth and right path to go ahead. Thus Judo gives the trainee both physical and spiritual culture.

Sec. 3. Key to Acquisition of Judo

There must be a difference between Judo and Judo not only in word but also in action. The term Judo has been employed since many years ago together with Kendo, tea, i-ching, Shinto, spirit exercises and Kendo, etc. As this means "art of war" this word meant respect only the study, how to fight the opponent or how to let the opponent lose his attacking power, how to defend himself and so on. These studies continued during the Tokugawa era when in the arts, sword and archery, etc. there were many branches originated.

As to the training and trick is one of the most important matters and the same is rightly approached. In the modern sports there should be no difference by sports, soccer, and Judo, etc. evolved to Judo by Muro Kan'zo and so on, which makes the advancement.

Judo studies which in Judo, as it has other stages of Judo, and Judo starting with training of Judo, which should develop the nature of unique spirit and culture, can be applied to every day life.

The nature of the Judo is not only a matter of Judo should be able to move. If he is not able to move against the principles of Judo, in other words he is going to lose his tricks, he will lose the whole spirit of Judo and consequently will suffer the fruit of his wrong.

It is a mistake to consider Judo as an action of force and technique of foot or trick. Externally it may appear a physical fight between two, but in reality it is a technique of every moment of the principles of truth doctrine brought about by physical laws created by spiritual exertion and management of mind and strength. So much winning by dint of physical strength or trick is not the main stage of Judo.

Judo will be developed slowly and there cannot be any limit whatever for the perfection of any feat. Among the trainees there are often men those who wishing to accomplish their favorite tricks, are involved deeply in doing their best or spend in training but such are like finishing the human life at a point, the trainer should master slowly and steadily the principle and feat of Judo as a whole.

On the other hand, the trainee being afraid of the opponent's

"In and Yo" or "Negative and Positive" etc. These mental features seemingly employed act in the high mutual reaction and mutual intercourse, and unbalance due to preponderance will give rise to instability in action.

In a match, if a contestant thinks of some technique to try, and his opponent has been detected by the latter and will cause him failure. This is because his idea is fixed on one point, which hinders his freedom. To reach the opponent's mind susceptible to this case, a player should catch opportunity for an action, and should obtain the result not to be repentant.

Remembering that a egotistic mentality is a lower level, and since mind exercises are kept by the above, awakening to the life of nature will afford you the basis of such action and it will be Judo secret. Thus, you will understand the path bringing up and developing greater life dominating the universe in accordance with this.

Sec. 2. Five Essential Points

Explanation of the theory and quality of Judo has so far been given, and such as are explained by practical tricks and such points can not be properly displayed. These related with spirit and action feats. The essence is epitomized as follows:

Essential Principles of Judo Tricks

Phable action of mind and physique surpass stiffness and sturdiness.

Quotation. In Chapter Section 1 of the text "True spirit of Judo is nothing but the gentle and elegant free spirit which we expect to find in the character of the Japanese people. Very free spirit is entirely different from recklessness, self-conceit or selfishness, and it must be accompanied by truth and not serve to oppressable surroundings.

Explanation. As explained here and there, the gist of Judo is not of physical action, but mind and body. The word "gentle", however, never means weakness, something like free broad-mindedness or accessibility, which is akin to the true meaning. The gist of Judo is to find the right character of the man, of the ever growing nature and to personify true freedom of thought or action.

2. To display best vitality in the worst plight.

Quotation. In Chapter 2 and Section 3 is quoted "Special characteristic of Judo, having freedom originated in free and phable mental and physical condition will easily change an emergency and let you go ahead or work according to time and circumstance. Thus can do a variety of feats for evading emergency."

Explanation. A danger is apt to be engendered unforeseenly, and in such a case the worst might will show itself. Judo should present its most substantial meaning in case of such. Judo specially is in the worst situation, detecting the opponent's guarded point quickly, or changing your own point, at a time to enable the opponent to attack, and easily oppress him instead.

a fighter should do his utmost and nothing else. The above-mentioned is explained as under seven points.

1. No falsehood in mind.

Falsehood is you will give the opponent an attacking chance. As fast as to be decided in an instant action should be exact and precise, and admits of no margin.

2. Don't lose self-confidence.

In fact, this is the other phase of the Point 1. A chance to try your trick is in an instant never to be regretted. So by the thoughtless action

3. Adjust your posture

The posture in Judo might be one very natural, as camouflage or after action should be by idea. Essence of life is in truth. Nature is ever unchangeable because such is the nature of self, and if a man can find himself in it, he is able to act most freely.

4. Be swift

The center of gravity is lower the more rest of body as the center of gravity is the most important center of keeping sound. As if the center of gravity is lost, the body is in a very unbalanced. So always fix your mind upon the center of gravity and move quickly when needed, fixing the center of gravity so naturally as to be very difficult to shake in the opponent.

5. Use your strength infinitely

The joint use of unbroken strength with the quick movement of body should always be used. If we ever shut off it in anything, we are not reaching the end of it. The term "infinity" is known as a goal and what is called infinity is not in the limitless or endlessness, a nothing but the unbreakable power where path is. In such an action you must supply infinite energy of life.

6. Don't discontinue training.

The foregoing way of training cannot be accomplished in a short time. Since facts are to be mastered by the use of strength and skill, training should not be neglected. Doing up what you comprehend only as the first step for your advance with a bright hope, you will be able to go along with fresh and eternal life.

7. Culture yourself.

To attack the thought of man's own self is only to find a boundary around you and you will lose freedom. If you can efface yourself in face of an event, you will surely be able to judge and understand truth, and in a match you can detect the weak point of the opponent and easily put him under control. Though the above-mentioned may seem a vague reasoning yet when you appreciate this idea it is the end of the first stage of your culture and at the same time it is the starting point from which endless development will be possible.

Sec 4. Trick

This section treats the essential of judo technique and the feints themselves and manner will be concretely be explained later.

1. Movement of Body

Movement of body here means the basic movement of body which forms the standing of judo and well-balanced movement and it should be learned and acquired in the training and the teacher should be especially careful to teach how to move the body lightly and swiftly and how to utilize it when needed.

The various ways of motion were not particularly contrived but are forms of feet restless as they seem to move in harmony and that it is a common sense that subtle meaning exists.

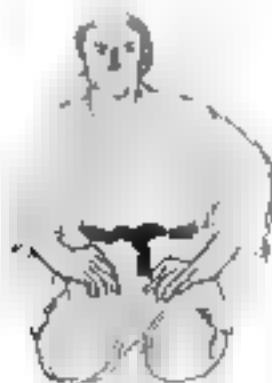
The movement of body suggested here does not imply the form of feet and it will grow to be a sense of essence as to shift immediately.

2. Adaptability

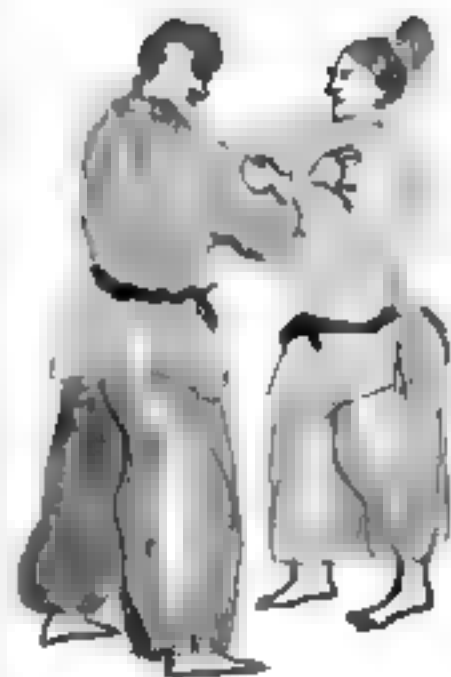
Adaptability means the body must properly respond when suddenly approaches you and your mind is aware of it and when the mind reacts you will surely be defeated.

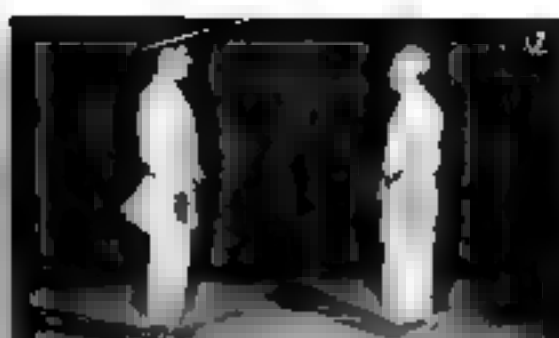
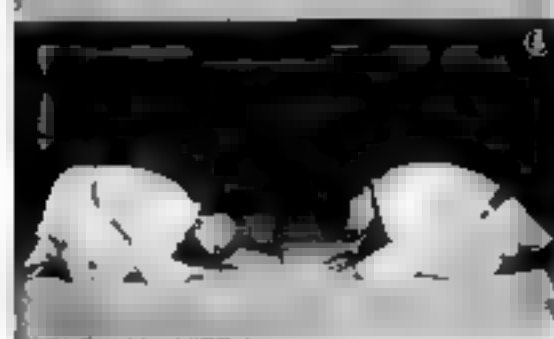
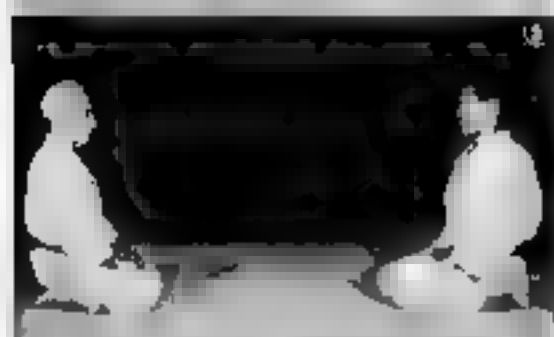
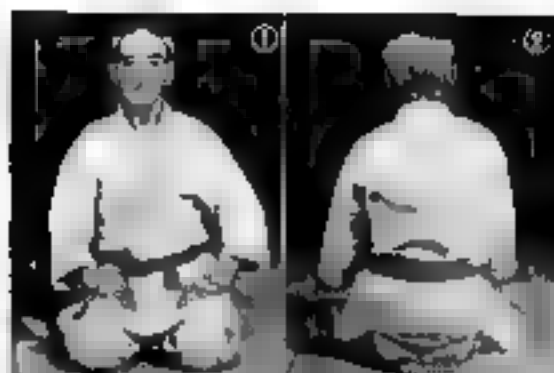
Facing an opponent you should always stand in his front however this does not mean have exposure of yourself to his attack but you should not expose your back to his attack and place yourself in a safe position to attack then or change of course be very quick or this cannot be performed. As soon as you change your position and be a guarded point due to your change of pose and you will perform your feet to go out from this is the art of returning.

Movement of body and adaptation show themselves in a variety of ways in both defense and attack and change many changes and advantages. The two can be considered as one and in fact this is common to secret feints of Judo.



HINTS BEFORE TRAINING TRICKS





Chapter 1 Spirit in Saluting

Saluting is to show respect and love and respect. It is a good manner that can reflect a person's social living will and the order.

Adding atmosphere of happiness in life, training habits and techniques and starts and ends with salutation.

There are two kinds of salutation: one is sitting and the other is standing.

Section 1 Right Way of Sitting

The right way of sitting down is explained.

As illustrated in Fig. 2, the big toes are put together almost, using one foot upon the other and the square of the buttocks is between the knees. The body is kept upright with both hands placed lightly on the thighs and then face to face each other. In this posture, strong blood circulation is concentrated on the lower abdomen and the joints just start to move a little for generating light action philosophy.

Section 2 Sitz Saluting

With the above posture in mind as shown in Figs. 5 and 6, both hands are at front ends of knees, joints make some margin and

finger-tips lowering slightly inside, this is the right way. But in sitz-sa-u-chon shifting from standing posture, space between you and the opponent is about one meter and a half. In natural and right posture put your knees caps on the mat, one by one so that your knees feel the heels of feet and legs upright with big toes folding together. Then bend down the upper half of body with the hands set on the mat like Figs. 3 and 4.

Section 3. Stand Saluting

Stand salutation is shown in the Figs. 7 and 8, (space about 2 meters) watching your opponent's eyes and bending upper half of body (within about 30 degrees), with natural posture.

*Refer to the following article of natural posture.



Chapter 2. Posture

Postures are classified into natural posture (*Shizen-tai*) and self-defense posture (*Jigotai*), which are subdivided as follows.

Natural Posture (<i>Shizen-tai</i>)	Natural Proper Posture (<i>Shizen Hontai</i>)
	Right-side Natural Posture (<i>Migi Shizen-tai</i>)
	Left-side Natural Posture (<i>Hidari Shizen-tai</i>)
Self-defense Posture (<i>Jigotai</i>)	Funasimushiki Self-defense Posture (<i>Jigo Hontai</i>)
	Right-side Self-defense Posture (<i>Migi Jigotai</i>)
	Left-side Self-defense Posture (<i>Hidari Jigotai</i>)

Natural Posture

Section 1. Natural Proper-Posture

(*Shizen Hontai*)

Natural and proper posture is the most fundamental and important and moreover as shown in Fig. (1), it is a reasonable and easy posture which is a natural expression of human body.

In details this explains the feet are apart, shoulders and joints of knees and waist not stiffened. In this posture your mind is free from anything and you are ready to vary your position freely and from this posture stem out many kinds of posture.

Section 2. Right-side Natural Posture

(*Migi Shizen-tai*)

Right-side natural posture is to stand as shown in Fig. (2) with right foot a step forward or left foot a step backward and balance your weight bending the body a little toward. In this posture, your right arm extends a middle part of right sleeve with the left hand and his left is set with the right.

Section 3. Left-side Natural Posture

(*Hidari Shizen-tai*)

This is a posture in which you stand as shown in Fig. (3) with your left foot a step forward or right foot a step backward and balance your weight bending your body toward.

Extreme postures of the above are called respectively the right-side posture and the left-side posture.



Self-defense Posture

In order to win a victory in free-play *randori*, match, you should do your best adapting yourself to change of postures.

In other words, manage yourself sometimes like a butterfly lightly enough to attack the opponent's weak point and at next chance hold an advantageous position balancing your weight like a huge rock and overcome an disadvantageous position.



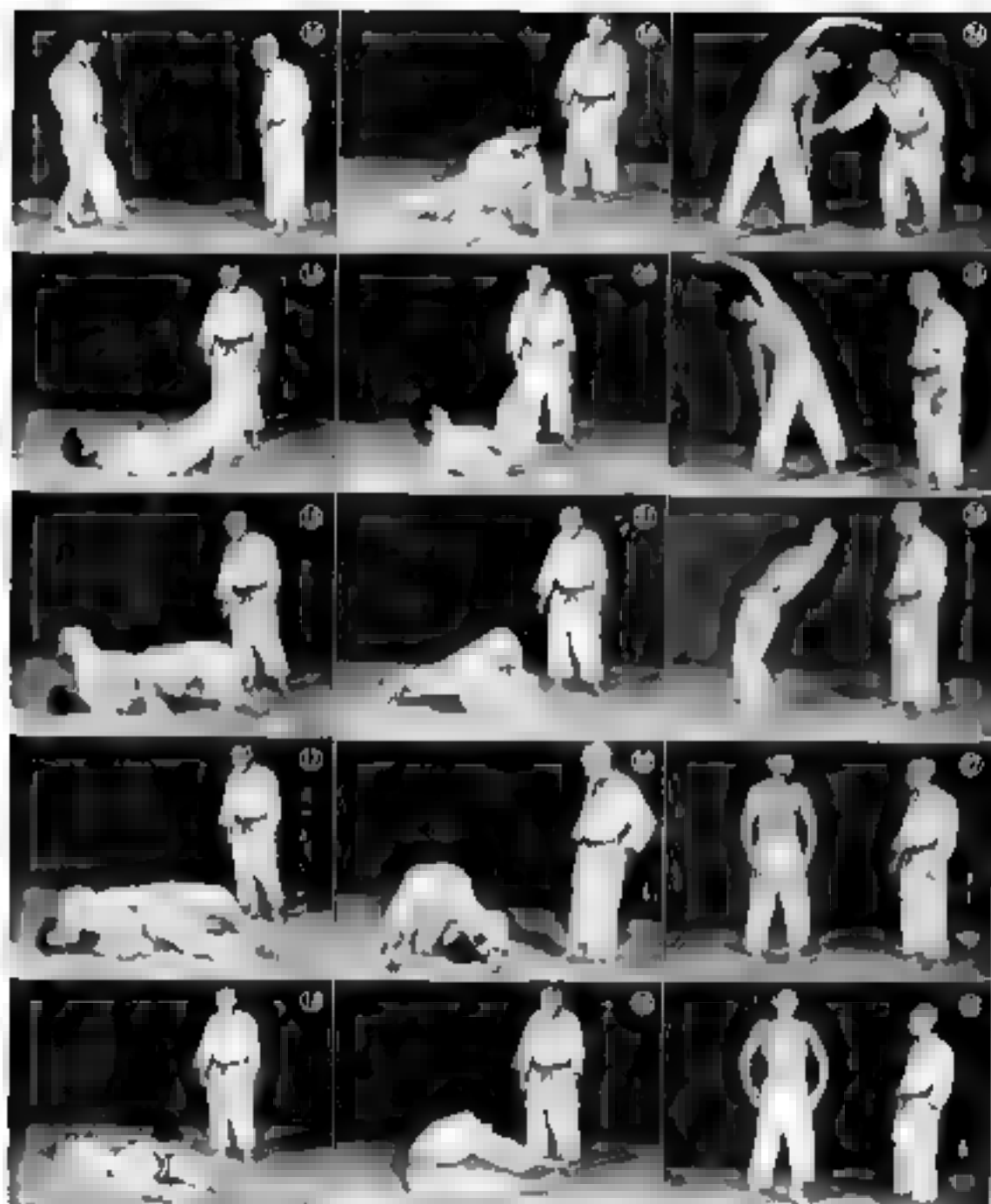
Chapter 3. Preparatory and Final Training

There are a number of physical and mental exercises that are performed in preparation for the final training. These exercises are designed to prepare the body and mind for the final training.

The first exercise is the "Preparatory Training" which is performed in a standing position. The second exercise is the "Final Training" which is performed in a kneeling position. The third exercise is the "Final Training" which is performed in a kneeling position. The fourth exercise is the "Final Training" which is performed in a kneeling position.

Preparatory Training

7. K + standing and stretching
of arms
8. K + standing and left side from arm
position line and arms up
9. K + standing forward training
if K + from side standing about 1
10. K + standing the right part of the
11. K + standing the side part of
12. K + standing the side part of
13. K + standing the side part of



20 & 21 Sweeping exercise. If
performed simultaneously, one-two
synchronizes hands with
feet.

22 & 23 Rotation on the back

24 & 25 Sweeping exercise

26 & 27 Bending and stretching exercise
with

Twisting the lower body only if

standing and stretching on the side

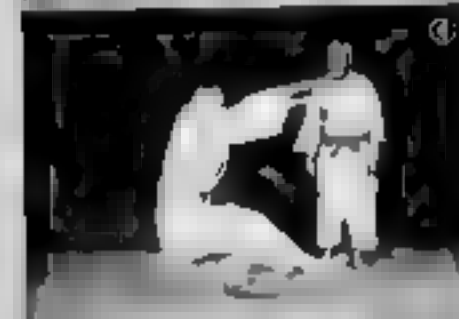
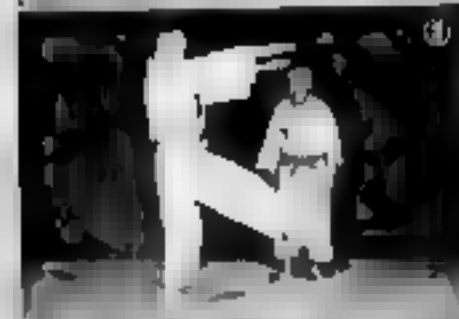
28 Bending and stretching exercise posture

Final Training

29 & 30 Stretching right and left of
hips

31 Rotation on the back

32 & 33 Sweeping exercise



Above five pictures show in sequence the method of practicing a back-draw body protection.

Right two pictures show the method of practicing a forward rotating body protection.



How to practice Body Protection *Ch'ien*

Let us give exercise a lesson in practicing techniques. At first it is very simple and not as hard as you are thinking. As we study it it will suffer the truth in every way. This mental preparation is called the technique of body protection and *Ch'ien*.

This is an exercise technique when we are going to do it. You can feel the heart of the technique. You can feel the heart of the technique. You can feel the heart of the technique. You can feel the heart of the technique.

Techniques of body protection should be acquired. It is a technique of learning. It is a technique of learning. It is a technique of learning. It is a technique of learning.

For example, if body protection and *Ch'ien* are

When a learner falls down, he looks at the floor mat instead of looking at his finger-tips.



Above five pictures show
back-drop body protection

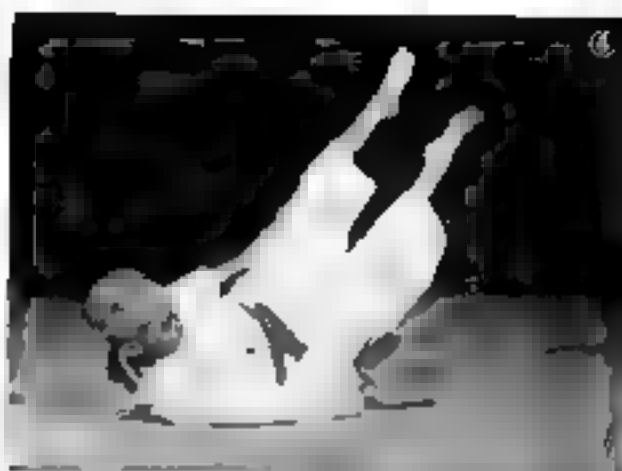
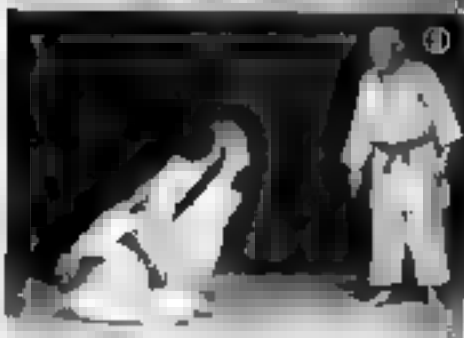


Fig. 6 shows right-side body protection.
Fig. 7 shows left-side body protection



Good example When a learner
falls down, he looks at the floor
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finger tips.

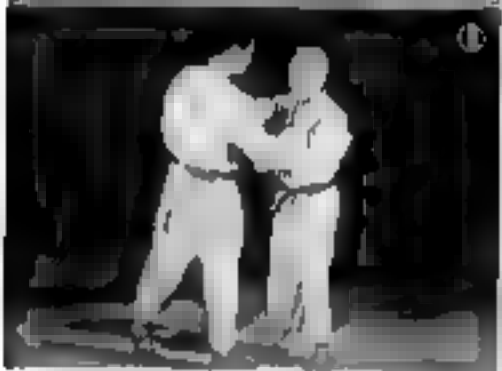


Fig. 1. *Uchi-ken* *Kan-ni-hi*.

Both men strike each other.

The opponent's weight is set on his right or his small toe of his right foot and then he is pulled to the left. (Fig. 2)

Fig. 2. *Uchi-ken* *Kan-ni-hi*.

Let your opponent break down.

The opponent's weight is set on his right or his small toe of his right foot and then his left leg is pulled to the left.

Fig. 3. *Uchi-ken* *Kan-ni-hi*.

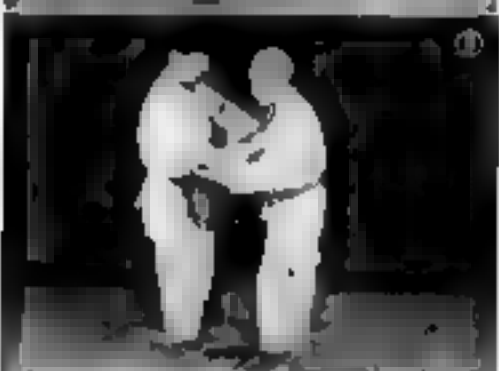
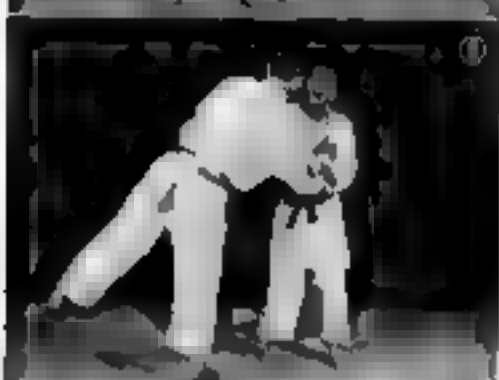
Right side break down.

The opponent's weight is removed, the corner of his right toe and the strength of his leg is applied. (Fig. 3)

Fig. 4. *Uchi-ken* *Kan-ni-hi*.

Let your opponent break down.

The opponent's weight is removed, the



left side corner of his left heel and the strength of his leg is applied. (Fig. 5)

Fig. 6. *Uchi-ken* *Kan-ni-hi*. Right side break down.

The opponent's weight is set on the outside of his right foot and his left leg is lifted. (Fig. 6)

Fig. 7. *Uchi-ken* *Kan-ni-hi*. Left side break down.

Let your opponent break down.

The side break down is quite difficult to master. Therefore before entering in his technique you must exercise a little nearest.

The break down, for instance, a break down to the corner of the right front corner. (Fig. 7)

The break-down is mastered techniques similar to *okuyari* side a line suicide technique. *Tamashi*, *Ogawara* and *Hanagashi* after exercise of figures are discussed. (Fig. 8)

Chapter 5. Meaning of Free-paly Training

The player should not make light of free exercise. Only using your opponent you may shake his spirit and deprive him of his various postures. And exquisite skill will be displayed by using tricks and true techniques by turns. Such a difference between you and your opponent is nothing but the accumulated results of daily efforts and training. Here exists the key to entering into "Machi" or way from "Jutsu" or technique and the importance of free exercise will be recognized as he pursues.

In free exercise it is most necessary and important to win victory, performing a thousand and successive variation such as a letter to show some form convenient for applying other techniques or an enemy who some other forms for turning to other techniques.

Chapter 6. Meaning of Form (or Kata)

A form is the way to express victory and defeat under a previous mutual-consent of attack and defense, and its significance lies in fostering serious spirit based on the practice of right idea in technique.

Chapter 7. Factor in Mastery

We often hear a player says that I must defeat the opponent in the right condition or can defeat him because I am in right posture, but from my experience it may be rightly said that we should restore and change righteous condition the moment when the opponent is thrown down. Japanese proverbs go "You can't catch geese's cub unless you dare to step into its cave" or "No venture and no gain" or "Risk all and gain a lot." With

such an attitude and state of mind you should attack in a lightning swiftness the moment you think it a chance. Here comes a mind in perfect harmony with body and you can get the key to the divine secret.

Chapter 8. *Tsukuri* and *Kake*

Synchronization of hands, feet and waist

Tsukuri is to deprive the opponent of his center of balance, induce him to unstable posture. *Kake* is to apply the opponent's posture a technique you formed.

Furthermore, to form yourself means that you put yourself in a posture advantageous to apply a technique to the opponent whose posture is broken.

Mentioning a momentary will and spirit, however, indeed you may think the hands, feet and waist act orderly in succession, not fundamentally speaking. *Tsukuri* involves *Kake* at any time. And you should not forget that it is most important to synchronize with the motion of hands, feet and waist in perfect conformity.

Chapter 9. Chance and Way to Apply Technique

It is quite natural that you should apply a technique the moment when the opponent reveals a broken form, but it is more important to read, while breaking down, the opponent's intention quickly and apply a technique the moment just before his broken form is revealed. Because the moment when you and the opponent meet in contact is when his posture is broken. Then the opponent works variation as he case admits of no minute between *Tsukuri* and *Kake*.

In an actual free exercise for the opponent *Kuzushi* and *Tsukuri* are important to induce him to begin an action according to your motion and to make break down and *shikake*. An unmovable posture is apt to be betrayed

Chapter 10. Theory of Game

The subject of victory and defeat in Judo is great, for when a player has pummeled the other to the extent that the latter loses his fight utterly, his is, fight should be used upon seriousness. Because of seriousness the player resorts to the best method and way imaginable, and naturally serious mind will be cultivated.

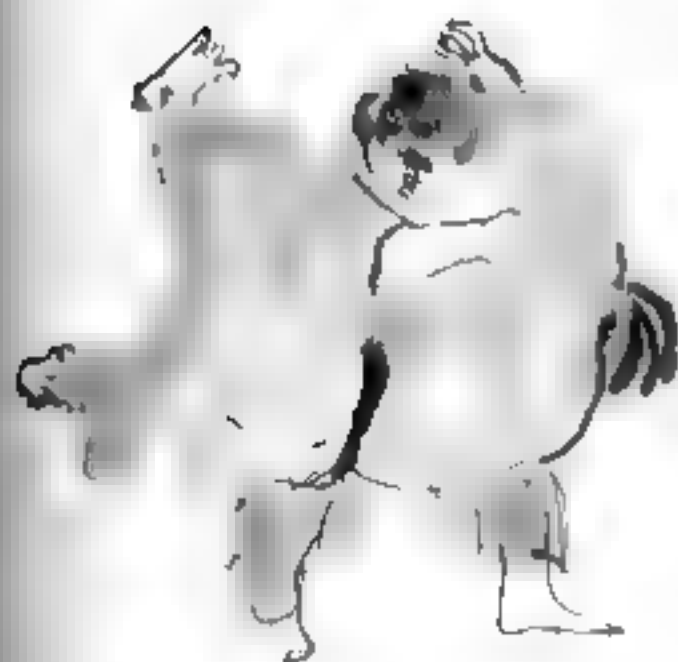
Judge regulation in free exercise divides victory and defeat from the view point of seriousness. For instance, defeat is decided by a throwing technique when a player is thrown on the back with a considerable force or when he falls by a necklock technique, in the condition of asphyxiation, or when his joints are sprained or dislocated by an inverse technique or when he acknowledges surrender or capitulate cheerfully.

We are afraid *arhi-muqensen* technique (*backhand*) is short of seriousness, but it admits of no doubt that this is a step to seriousness in game.

Hosotatezumi (vital-nerf attack trick) is one of the most serious techniques by which you can win a victory rendering the opponent faint or suffocated by kicking, thrusting, or hitting vital according to necessity, with your fists, feet, elbow, knee, or the side of your palm, shoulder or head.



FIVE PRINCIPLES



The First Principle



The point of foot sweeping is to strengthen and lighten up the legs especially the left one, and to make the whole form something like the dipper. Then not only the strength is lighter, but just coming from the entire body through the water will be supported on the end ones.

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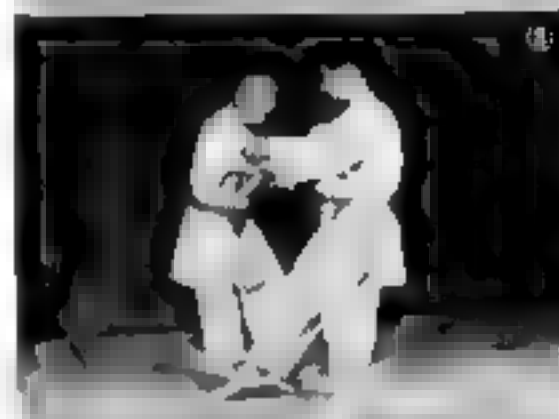
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ה'תשנ"ח י"ח תמוז ה'תשנ"ח
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 ה'תשנ"ח י"ח תמוז ה'תשנ"ח
 ה'תשנ"ח י"ח תמוז ה'תשנ"ח

7. In the whole world there are four great powers: America, the Soviet Union, China and Great Britain. When the balance of power is in the hands of these four great powers, the world will be peaceful.



upper left photo shows the moment you are just sweeping the opponent's leg when he is forced to advance one step forward and his balance is about to settle. As shown in the photo, all important is it to move your right foot nearer to the left foot because by so doing shrewdness will be rendered in your left foot movement, and bigger strength displayed.



Continued

The life that was in the sweep is when you are in a wide stance and your opponent is in a narrow stance. When you are in a wide stance, your opponent is in a narrow stance.

It is a mistake to think that you can do this by just sweeping the leg. You must get your body into a wide stance and your opponent's body into a narrow stance. When you are in a wide stance, your opponent is in a narrow stance. When you are in a wide stance, your opponent is in a narrow stance.

Remarks

In the opponent's wide stance, you will find his right foot is in a narrow stance. In order to get your opponent into a wide stance, you must sweep his leg. When you sweep his leg, you must get your body into a wide stance. When you are in a wide stance, your opponent is in a narrow stance. When you are in a wide stance, your opponent is in a narrow stance.



4. Discussion

to give the following:

444

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Preface

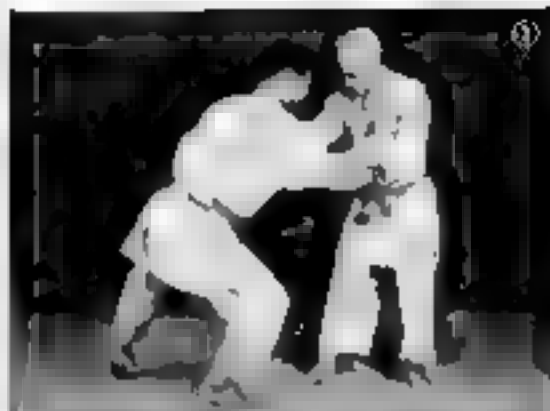
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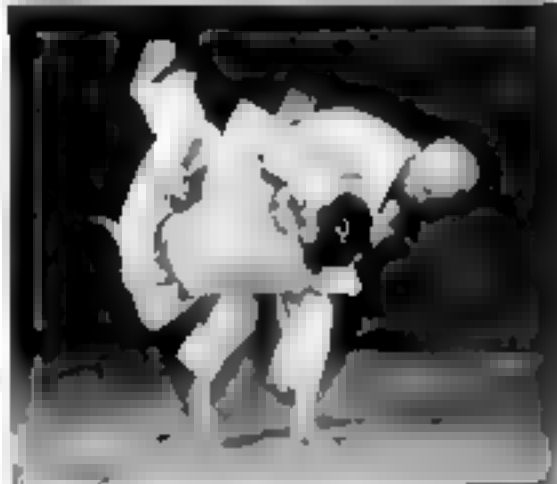
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End

Ինչպես պիտի համարձեցնենք հի
շարունակում ճշգրիտ լինի ինքնուրույն խոսք
ով համարձեցնելը ու զեղծիքի մեղքը հարկադ
րաբար չունենալու արդյունքը:



You do this as a preparation which can imply to your opponent a crouching like step but not used to fight and a step at a point for the distance, crouching to opponent's feet, his right foot at the first of your right foot and your right foot in front of and your right foot down on the ground. A Ji is a low step, your right foot is in front of the saddle that is a low. A step, your right hand will into the opponent's right arm, your right foot to the front of your right foot. By the way, it is not a crouching, a crouching has technique of a crouching, steps forward and



Remarks

In order to capture the technical effect, you can get the above technique get some opponent as object of exercise. You can see the movement of crouching, the a. the feet as swiftly as possible with your right foot lifted in such a way as the sole of your foot goes through the upper part of the opponent's knee. You can see the on side, then you will not see the change to a fully this technique with your management of your waist. You can see an opponent a standing see will be

Case and Note

You can think it well might impossible to get an opponent step his left foot if he is in a low position when considered as a straight line. But in such a case, suppose you are a minor inferior to be and your opponent a minor exterior to be and both of you are in some line, then you can see the will resolve the. You must get the opponent's right foot in order to make your own step.



6. Forderungen

$$\frac{1}{2} \left(\frac{1}{2} \right) = \frac{1}{4}$$

Find

[illegible]

“The language you speak is important to who we become. I have noticed we are not while in the short language courses. You will understand it, you know. Language is always going to be going on. Your mother and the child are the

Practice

a hi ~~g~~ ~~h~~ ~~l~~ ~~a~~ ~~n~~ ~~o~~ ~~s~~ ~~i~~ ~~r~~ ~~e~~ ~~o~~ ~~n~~ ~~b~~ ~~r~~ ~~e~~ ~~a~~ ~~k~~ ~~h~~
~~u~~ ~~p~~ ~~p~~ ~~o~~ ~~s~~ ~~i~~ ~~t~~ ~~i~~ ~~o~~ ~~n~~ ~~s~~ ~~t~~ ~~r~~ ~~e~~ ~~h~~ ~~t~~ ~~h~~ ~~e~~ ~~r~~ ~~i~~ ~~g~~ ~~h~~ ~~t~~ ~~f~~ ~~r~~ ~~o~~ ~~m~~ ~~h~~ ~~i~~ ~~s~~ ~~o~~ ~~n~~
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This moment will have passed and I
 will be alone with you again, and I will
 not grasp his sleeve or be taken up and
 not step forwards. Then will you fight



7 Taiotoshi Boxing

Gist

For instance, you meet the opponent's nose as he comes towards the right corner set. His weight is set on his right foot and when your left foot is there, his body is turned somewhat to the left. Then advance your right foot towards the outside of his right foot so as your right foot almost contacts it and pull him down with your both hands in such a way that the opponent draws a semi-circle, returning your right foot

Practice

Meet you and the opponent at a natural posture while breaking your opponent's elbow towards his right rear corner. When your left foot is there, pull his left side. Then, as soon as you step your right foot towards the outside of his right foot, he is unbalanced by the twisting motion of your foot. You pull him with your right hand in such a manner as if hanging and pulling him then put him down with the left rear corner, synchronizing the motion with your left hand pulling him down.

When he thinks never use, the opponent's feet comes round to your left front which is a chance you apply his technique. In the case of lifting his motion to your back, you

hang up that up war - it can corner
 getting enough to make your hand-
 time when you reach your hand it is
 and the your wrist twisted and the you
 right hand - the inside of a right foot to
 and can feel as an upper leg region is not
 then the motion can catch the upper
 region of your foot you will find down
 down is the left hand corner as is the use
 we is the incoming hand

The hands are up raise - the opponent steps
 forward either induced by your motion or it
 is a stepping off when he is leaning forward
 you step the opponent - lifting him off

Goal

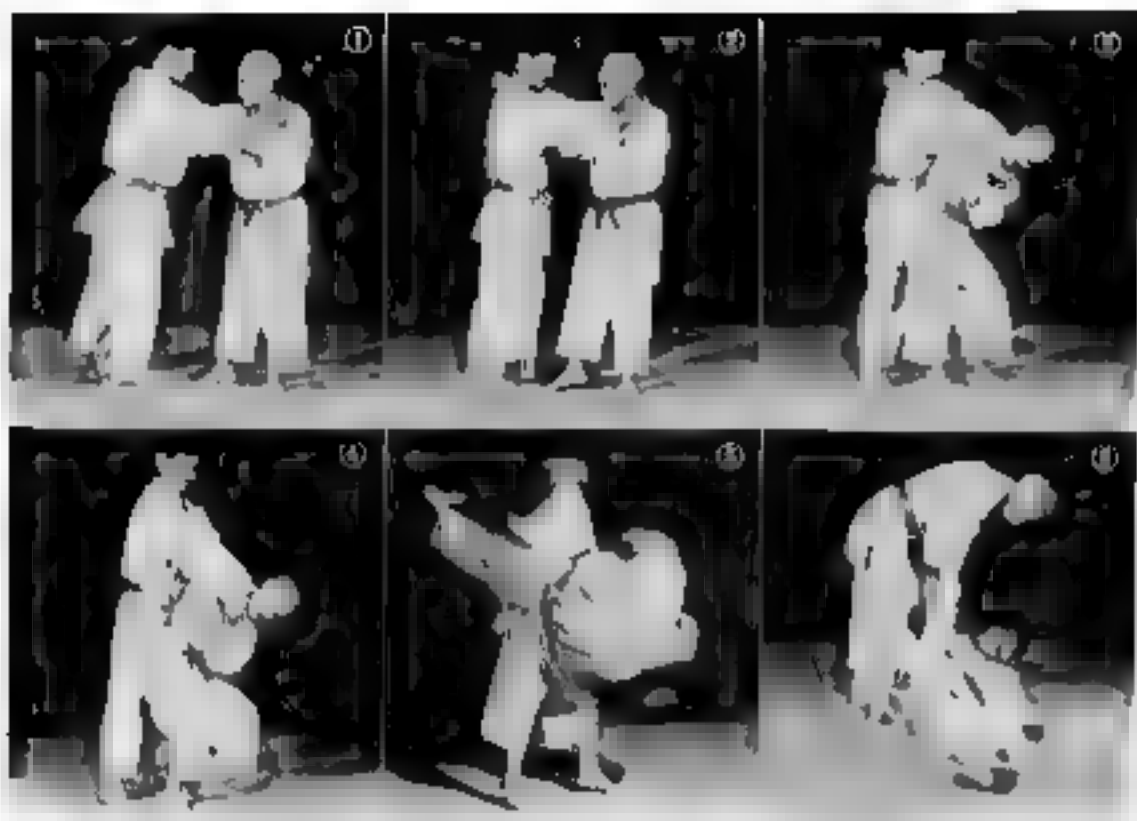
It is important to manage your foot in
 hanging and keeping him close - you must
 keep him a while rolling him down. At
 the same time motion of your right hand
 should be synchronized with but on the left
 hand

The opponent prepares for a big push
 means a step back when he is in a defensive
 position - down

Caution

If you do not raise your hand grasping the
 opponent's neck after a few seconds
 he will be able to move his head away from
 your hand - he steps out from before
 he steps in - the opponent's body is
 present in which he could accomplish
 the object of the military art foot and
 sweep





В. Түмәкәнтәев

Figure 1

The description is the only appropriate use of numbers or facts to help your argument close without a dash, a full stop or a comma. The description is the only evidence of your command of your own language. The description is the only way to show that you are not just a student who has memorized a list of facts, but a student who can use language to make a point. The description is the only way to show that you are not just a student who has memorized a list of facts, but a student who can use language to make a point. The description is the only way to show that you are not just a student who has memorized a list of facts, but a student who can use language to make a point.

Practice

On the right on an unstable value for
or ask the opponent to defend his right to
to find a way out right on an attacking his back
and he tries to secure his stability as a
moving his feet.

№ _____ **договора купли-продажи**

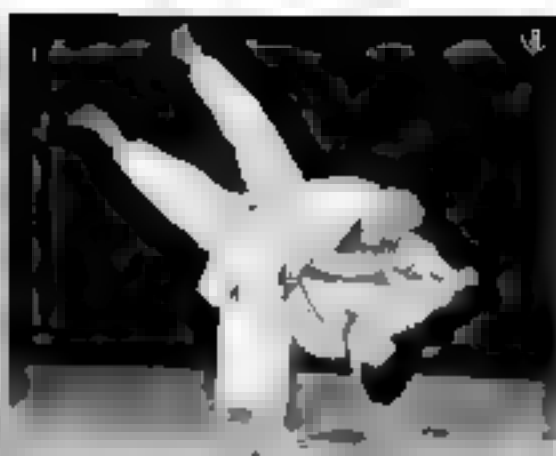
[illegible]

A. Has your passport become very warm to the touch and is it melting in the heat of your jacket? High or low temperature makes your knees wet and your hands "hang down" and if you have worn your leather on lining and right sleeve enough, you're making the machine with the rest of it so that it can be used to fit into the new line of work and it is not of you.

I be ashamed to allow him to put out your hands and not allow him to make the city so wasteful as this. And if you lower my wages and to him in your will, how him down at the spot.

Here some more are explained as to the way things will be done.

[illegible]



momentum of waist motions draw him
 in. When with side he spins up and
 with the motion of the left hand he
 motions when you come past a switch
 with the motion when the waist just
 switches. The stepping is as we with our
 hand in a foot - ingot.

Caution

Believing his technique superior to
 an opponent, something cocky or angry
 is not a good player, just to get his
 rear entered when he oppoite it is swinging
 - *karate* - on the line. His wrong
 posture seems that of a horse is different
 to him, with feet in so a horse
 and naturally the player - feet - when

For his quick handling the opponent will
 not appear but one intense and who
 will be his back and not of his rear
 on it being the aged in him - who
 techniques





10. *Koshiguruma* Water wheel (Umi)

Goal

End of the technique is to push the back and pushing forward with the right arm to pull the opponent down, engaging your waist as much as the water wheel is a turning round.

Practice

When you are the opponent are in the high side (the right side) lie him in the high side, then moving his right arm and throw him round the right side. At the same time together with the swinging of the

only embrace his neck deep, stepping your right foot outside of his right foot, your toes are somewhat the left. Draw round near the left foot to the inside of his right foot so as his is in the same direction with yours. Push in your waist so deep as it is out of his body. Bring your rear waist close to the right-side abdomen of him. Then engage powerfully your twisting hand and the left hand drawing, and throw him down with your waist swinging (Right + 5 see page 65).

This is applicable too, when the opponent is in an ordinary self-protecting or a right self-protecting posture, either on the right or the left side. In his case, you must float him so as he is compelled to keep his stability on either of both feet. Your right foot is in the inner side of his right foot and your left foot goes round according to the right foot movement with the waist however giving no much space; the aim is that the dynamic involvement engendered by the inner circle cannot help out on the outer circle along the inner circle. This throw him down as if twisting him (Left 1 3 see page 65).

When both are in a natural posture and you break him in the right-side rear corner, the opponent will step forward. This is a chance to apply his technique. He in such a posture he is prone to make an inner action, making the motion of left movement so you must be quick in drawing and twisting hands.

Get

Here it is important to display the sufficient action of drawing and twisting hands.

Caution

For instance, in a self-protecting posture unless effecting the floating the opponent just in front your balance will be apt to be broken. Take care not to fall upon him when he is thrown down.

11. Kasotogan (Minor exterior reaping)

Get See cuts on Page 67)

This is to break the opponent either in the right side or the left side corner by forming your feet sickle like, as it were, reaping the grass at the root. When reaping, your strength at the sickle-formed foot will abridge him to keep his stability by the heel. Then you will throw him down by reaping his upper heel from the inner side.

Practice

When you and the opponent are in grips in the right side natural posture you are to break him in the right side rear corner by moving your left foot to the outer side of his right foot with your right hand pushing on and the left hand drawing in. The same motion according to your movement your right foot must approach nearer to the outer side of his right foot up, and your body is directed to the right side. And your left hand must be corner sickle like. Put it softly on the upper heel from the outer side. Together with the action of breaking him down in the rear corner you will reap and throw him down quickly along the opponent's right foot direction 4 5. This technique is applicable at the moment when his outer stability is not yet fixed as he advances to the front. Further, when he is either in a right side or left side self-protecting posture this technique is easily applicable. Because in this posture the stability is lowered, and lacks variation of motion. So, move your body as lightly as possible, and reap him as suggested above by drawing him in with both hands according to the circulating movement (Left 1 3).

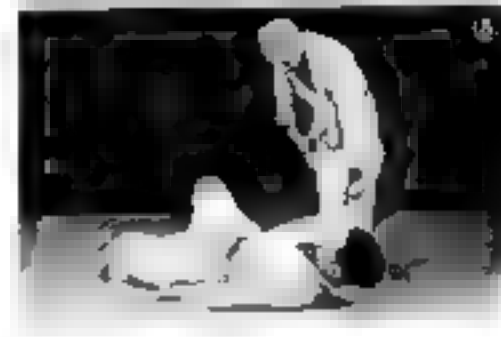
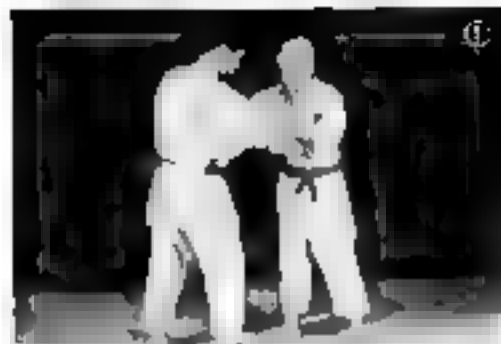
Get

In the above case, you must break him so as he keeps the bodily weight on the rear heels. Thus you must bear in mind as important in practice of this technique.



Caution

As mentioned above, his technique is to rear, if weight, so this is so to speak to rear and draw in. Accordingly you must not use this if he foot sweeping or he can use it. You may suppose that the more the body weight is upon the supporting leg the better is the situation and you are not with a weight. It so unexpectedly more strength will be required. He is one of his



12. Ogoshi Major wa st

Gai

This is to throw down the opponent as if grasping a tree by the top of his waist by power abdomen.

Practice

In practice it will take about 10 minutes. You are going to push your right hand to his neck and he will do enough to stop you while standing to feel the action. Then he will withdraw his weight backward, shifting his axis forward. It is to start while lifting him by right power on waist and your waist close to his abdomen or the power is shifted with your foot on the inner side of his foot and after he shifts his axis to the inner side of his right foot. As it moves forward, then stretching the knee and let him fall. Also throw him down by twisting your waist. 4. Lifting this opponent set right foot's connection back up and he will have lifting him by without shaking or strength then put him down by twisting your waist. When both are at a right side set protecting yourself you draw back your right foot and lift while stretching and bring in your foot forward and lift him. or in the case protecting you are in your foot. Now you start with drawing your right foot backward it is to the outside. Then the opponent will advance his left foot either right or left it is order. Keep stability as distant without shaking he draw his hand inside this technique with he feeling it's lifting him up 1, 2.

Gai

Induce his legs one ahead and another back to be in a line and lift him in as he is forced. Keep stability on top of him. Then while brushing his hand his back either through his back left or the right you will apply this technique by putting him on your waist.





Figure 13-1

When the opponent is in the crouched position, the person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot. The person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot. The person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot.

13. Seionage (Overshoulder throwing)

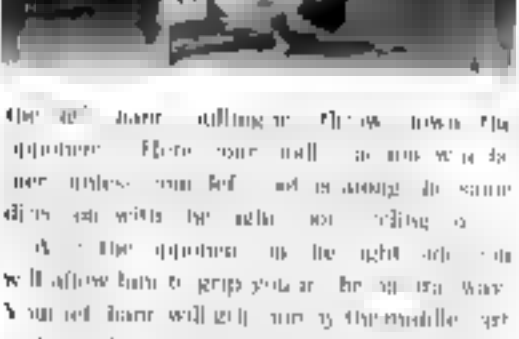
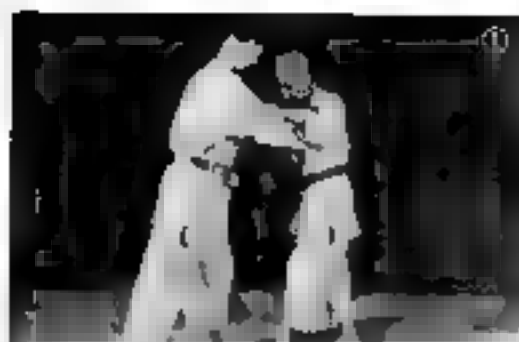
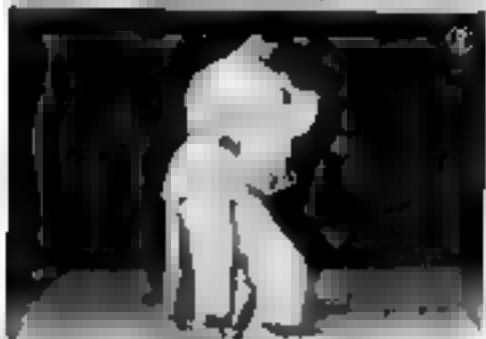
Get into the position.

This is a good technique for a small and slender person. The person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot. The person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot.

Practice

When both are in the right side position, the person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot. The person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot. The person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot.

When both are in the right side position, the person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot. The person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot. The person in the light-colored gi should move forward and to the right, with the right foot to the left side of the left foot.

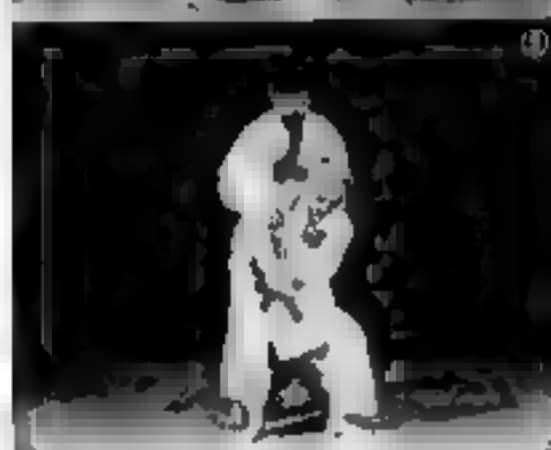


the left hand pulling in, throw down the opponent. Here your neck is now well in her armpits, your left foot is against the same distance with the right foot, holding on.

At the opponent is the right side, you will allow him to grip you at the square way. Your left hand will grip him by the middle part of his right sleeve, and the right hand grips his right wrist, and move it upwards, right to his knee. Place your right foot near the inner side of his right leg, while holding him. At the front corner, draw your left foot deep to his waist, in touch with his leg, not according to the movement of standing, grip your waist close, inch with a lower abdomen. At this instant, turn the elbow as swinging, also swinging waist, strike in a ring with the left hand, pulling, draw him under



He will not pull him down or strike a vital point, knowing that he is not according to the spirit of the way. When both are in the right position as shown in Figure 1, the opponent will not come and come our hands must be kept open as in Figure 2. He knowing it may be independent of correct and right we need draw nearer to the right foot too. When you have not taken the time to push him. So when dealing with such a man, you must be aware that the hand that your hand is the master. You must have a firm stance. When it is in such with your right shoulder, or even bring his rear sleeve close to the elbow, against slight pressure, you will push him down or he will step up to you. You must keep his waist and he legs. You must use your hands as controlling him with the feet too.

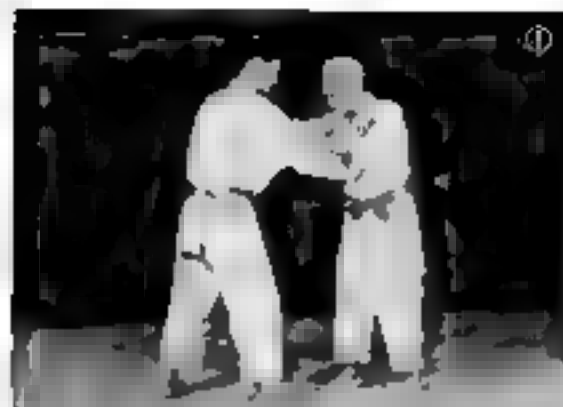


Gift

It is a gift that you should be able to give. Giving is a gift of spirit and will and it is a gift that you should be able to give. It is a gift that you should be able to give.

Caution

There is a fear of your hand being caught behind so do not get into the middle of the opponent's arm. You must be careful of your shoulder. When you have your hand close to your chest and your hand is not so close to the chest. This technique is to be used in a fight. When you are in a fight, you must be careful of your hand. When you are in a fight, you must be careful of your hand. When you are in a fight, you must be careful of your hand.



14 Ouchterlony

$\mathbb{N}_{\geq 1}$ is the set of positive integers

444

[illegible]

5500

[illegible]

Practice

When both are at grips in the right side of the neck the hands are lowered and both continue until the left hand goes into the right side with a very slight hand withdrawal toward your right side. Then he will sometimes step forward with the left foot. This instant when his left hand is on your arm, throw him down by force without your putting out power, while recognizing his left shoulder square is your right shoulder square. It has mark across your

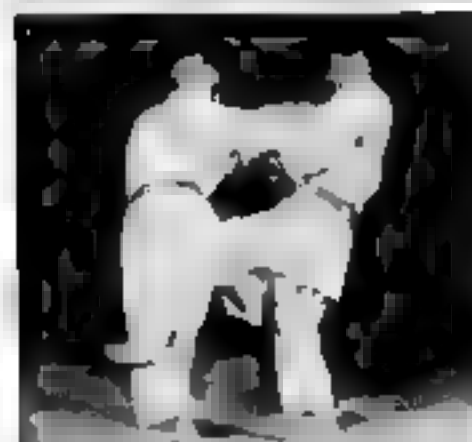
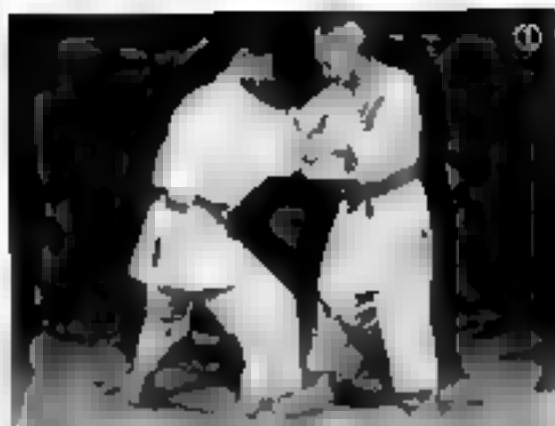
It is hard to power out synchronizing with the right hand.

Now, we can obtain the above formulae by taking

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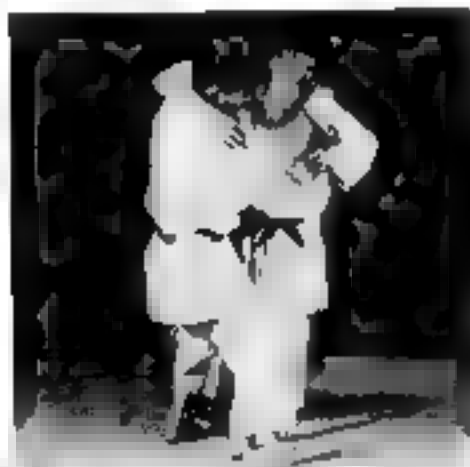
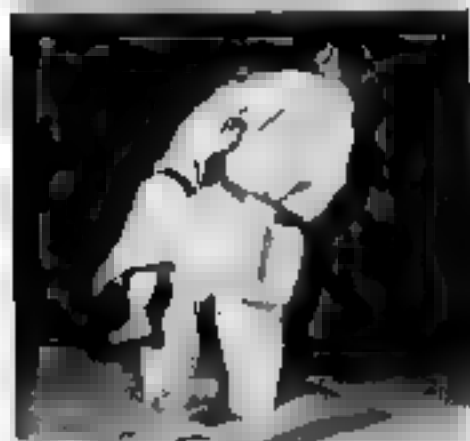
Continued

In response to the question as to the expected percentage increase in long-term interest rates, he gave the following explanation:



the a needed of think the him you are
 will suffer greatly. Beginners are often told to
 do this with care. So in pushing it the leg
 you must be careful not to let your knee
 go sideways.

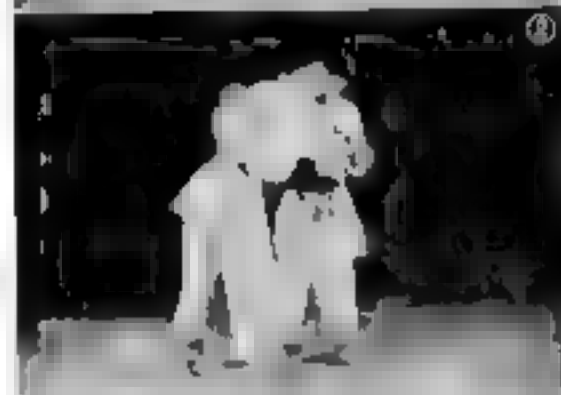
The lower left three photographs show two men
 of striking posture the woman when (backlight) in
 detail. The upper man of pushing on and on to the
 rear with the right hand extending to the opponent's
 throat, and the lower left the lower posture seen from
 the back. The lower right the player is heading over
 the opponent with the right hand around his neck.



Remarks

When both the grips on the right side put in a posture then he goes, they are all in the same way. He opponent in the right side next corner while holding the cage set and he has to consider we. If the technique is against while holding the cage, you might open the legs and withdrawing the right and the left side, withdrawing his left foot and set it forward. And left foot, turning the right side moves his right and then forward in the floating way. If his foot is stuck, you should catch it. He goes, ear side of his leg, ankle and then next lifting up so as he will all in the foot on the floor. This motion, you he hand comes out, it is of the lower part of his right side elbow sleeve, in right hand, while holding the back, it is and grows from elbow, it is moving with quick motion on the hand. 5. Here, when should be in motion, a chance of his left hand, nothing to go and up by turning away. So, it is a chance of a few feet, moving him down to the floor, so he will fall. He will be on the floor, move up, and then show his hands, it is not big the leg, the lower leg, moves in a quick manner. He moves in a quick or a jump, he moves. He will move, he foot and he will be moving at a full speed, and then he will well, it is lie.





Gun

The instructor will tell you that you must be able to hold the gun when the instructor is not with you. The instructor will tell you that you must be able to hold the gun when the instructor is not with you. The instructor will tell you that you must be able to hold the gun when the instructor is not with you.

Caution

The instructor will tell you that you must be able to hold the gun when the instructor is not with you. The instructor will tell you that you must be able to hold the gun when the instructor is not with you. The instructor will tell you that you must be able to hold the gun when the instructor is not with you.

Remarks

When you get the gun, you must be able to hold it. The instructor will tell you that you must be able to hold the gun when the instructor is not with you. The instructor will tell you that you must be able to hold the gun when the instructor is not with you. The instructor will tell you that you must be able to hold the gun when the instructor is not with you.

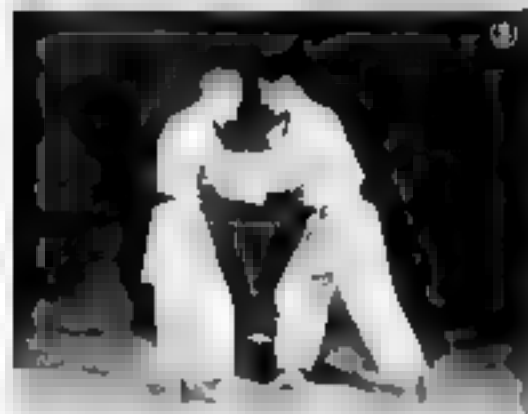
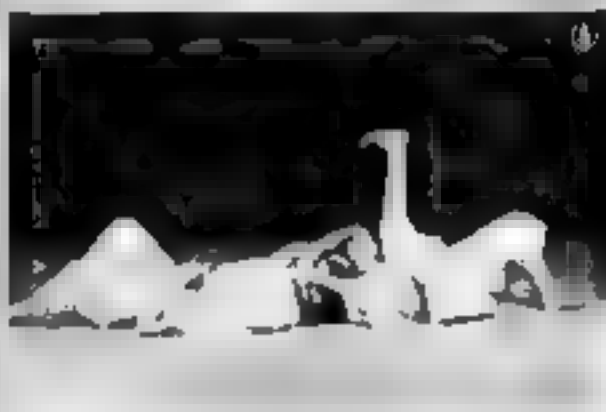
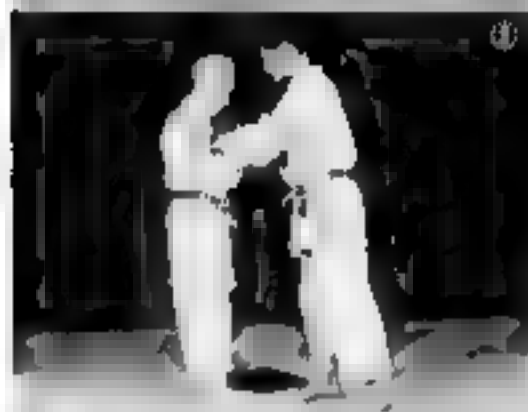
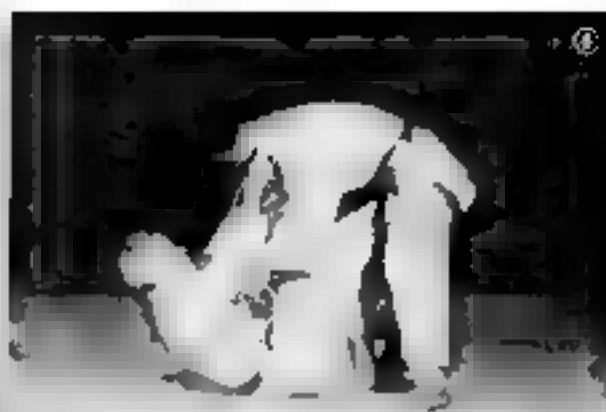


Caution

Its intention is to make it difficult for the opponent to get a wide grip. So, instead of knees, the feet may sometimes be taken over. Then you must inhibit your advance process.

Remarks

Under make the opponent draw nearer at same time. When advancing on the side of the left foot side. And it is convenient to hold the upper part of the hand than it did. Sometimes there is a posture of sending the knee into the inner is some kind of *tsukura* (strong exterior resistance) but it will not prove effective left.

21 *Journal*

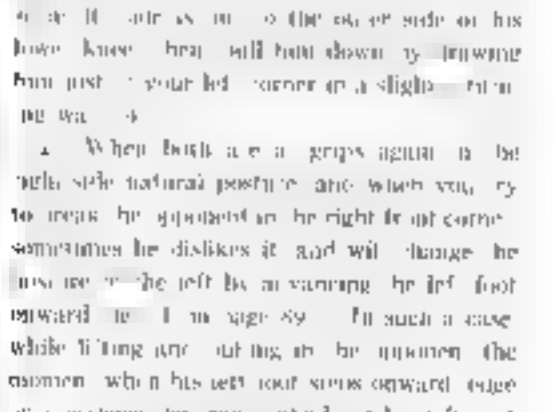
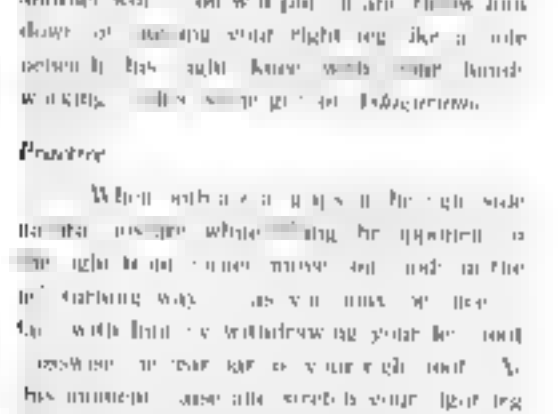
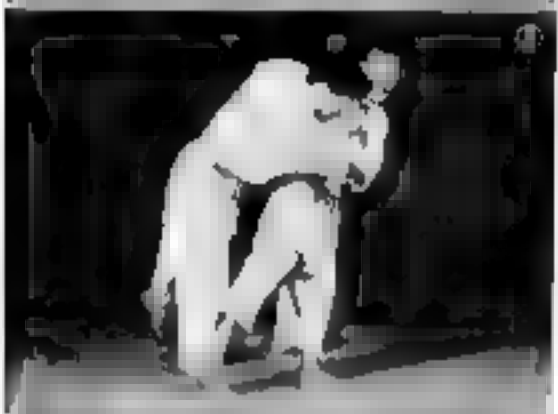
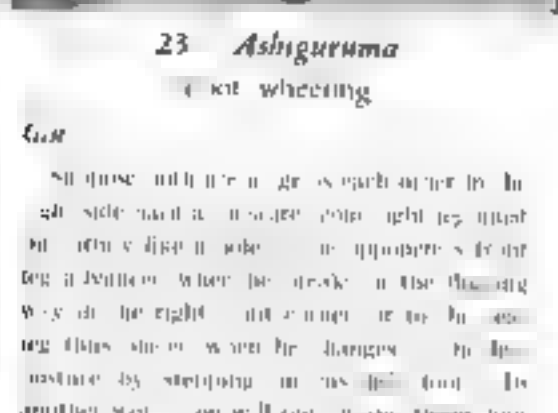
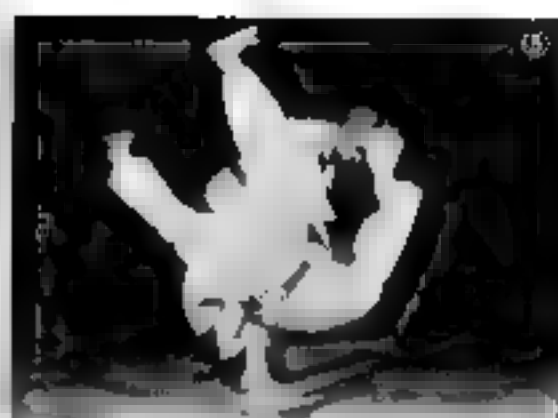
Have common shape: show by

Conte

There is a big technique. While throwing the opponent to the floor you can use one of two square turns or a round-square walk. The moment he is at least touching the ground when you are foot on top of him you are in a winning situation. Even if he tries to speak to someone, we have control.

Discussion

[illegible]

23 *Ashiguruma*

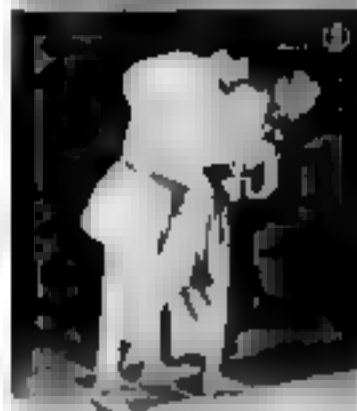
המחלקה לבריאות הציבור

 $\mathbb{E}_{\mathcal{D}} \mathbb{E}_{\mathcal{D}'} \mathbb{E}_{\mathcal{D}''}$ [illegible]

Poster

When within a house in the high side
 the first white wings the question is
 the light in the house and not in the
 the starting way, as you may see
 the white line of water in your eye
 otherwise it will be as you see it
 has many a time and more is your heart
 as it is in the side of his
 how long they will have shown by
 from just a year but never as a slight
 the way

2. When both a *u* and a *g* are again in the right side natural posture and when you try to reach the *g* again in the right foot corner sometimes he dislikes it and will change the posture of the left by moving the left foot inward to the inside of the right. In such a case while sitting and putting in the *g* again the *u* when his left foot comes upward edge of a *u* otherwise he comes outside of his left foot so as to make his feet face the front. Then raise

[illegible][illegible]

Gen

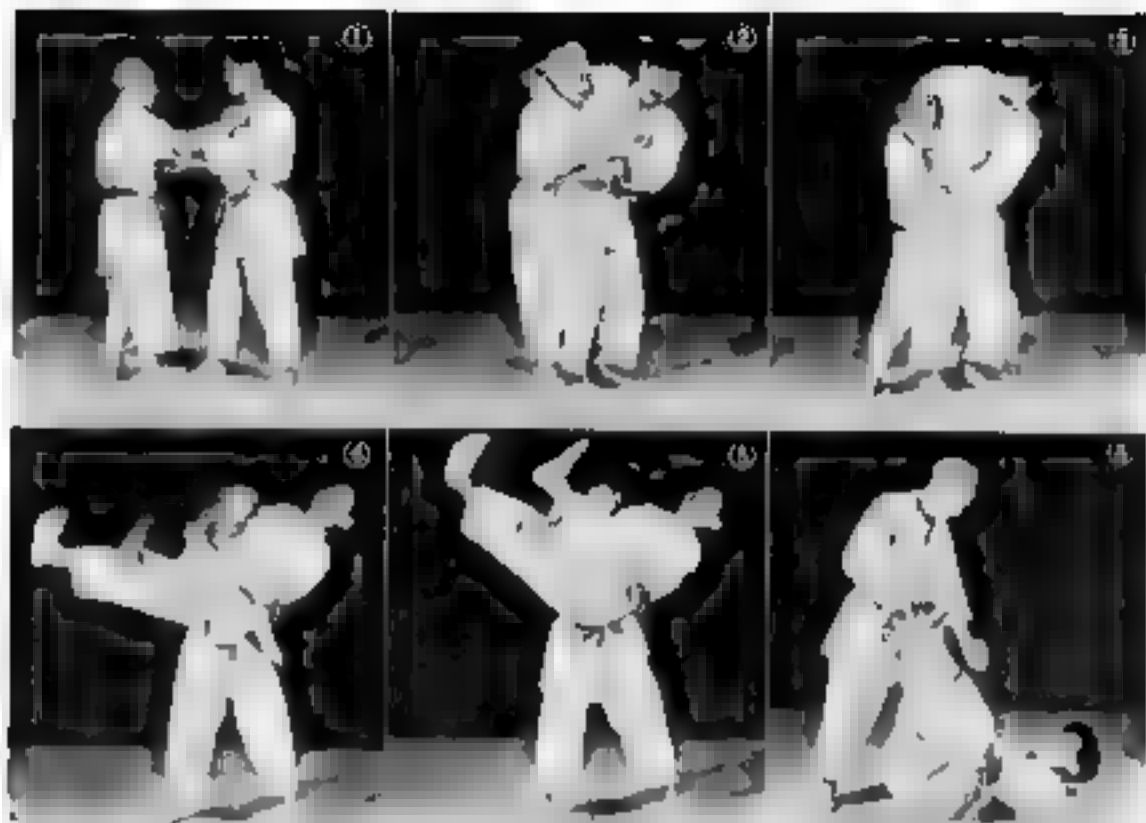
I let him stretch out his waist as far as he could, and he was

2. Strengthen the leg and be able to bend and put forth strength as it is used.

Be quick in putting him down. These three are as important in effecting his tech. niche.

Summary

A fine technique the opponent is apt to find in using the technique of the "wrench" for argument. Here his technique is most effective. In this case he took no applying it on side turn he right leg when he turns to the right and he left leg when he turns to the left. This maneuver is also used with your hands holding both of his sleeves.

24. Unsurpervised

129. *Wright, 1959*

Carap

It has the potential to grow larger by adding more of the same material in order to grow the existing structure effectively to power the structure, so as to produce the like process so that it can be used.

Prediction

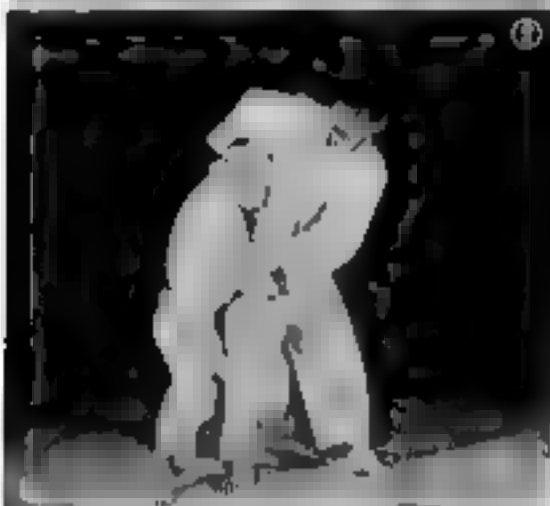
The author has been able to identify the first
 woman in the White House who was not
 whose duty in order to a new her.

His right hand holding the paper double
ever over his forehead, and as reaching for mine
it struck him, he started quickly, put his
left hand grasp in his sleeve and move so as
the left side of his hand is at touch with his
right thumb and lower the waist so as your
lower abdomen catches right in hip
and when he left out, he took a big left
turn, so as if he wants to be the head
of water, each side of him is the shoulder

[illegible]

2. Whether you are in the first category or not involves a big right versus power down our odds are evened out with the possibility of being a man in the first category or a woman in the first category. This lower standard with a man might have regarding the sex of this the way you change as well as a man in the first category.

3 I was not before come with us
 he ask how he was so as he upon up
 on our tower a manner thinks he big ship
 he he' back-layed with the right hand he
 he hand out of the tower in as a tower
 abandoned in his front set been. it was a great
 him as the tower part as he tower a suddenly
 then left me by such case in case as he gave
 a life to her a right of left and throw him
 down to be out some where in a
 draw 2 in give 4



THE 4TH PRINCIPLE

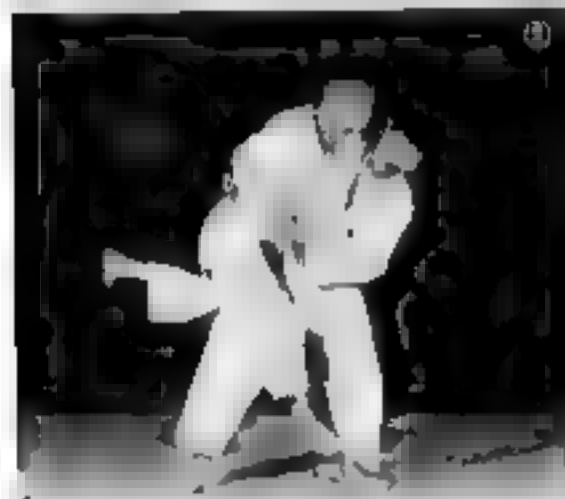
25 *Yokoguruma* Side wheeling

On

For the time of an embrace, the opponent on the rear side and he will sometimes act away from the person, judging himself at or above the other side of the back. Thinking at a stage of his moving forward, just when he is high he will act with his feet between a high rank, he will act in the air with his feet. The first step is to move out, the motion which is done with the legs, with the arms, throw one foot over the other, the rear corner with both hands all working. This is the point of the technique.

Practice

When both are at the same level, the first step is to move out, the motion which is done with the legs, with the arms, throw one foot over the other, the rear corner with both hands all working. This is the point of the technique. When both are at the same level, the first step is to move out, the motion which is done with the legs, with the arms, throw one foot over the other, the rear corner with both hands all working. This is the point of the technique.



action is done as he taps the neck or shoulder with his arm. The person who is being tapped will be in a low, wide stance, leaning forward with their arms extended towards the person who is tapping. The person who is tapping will be in a low, wide stance, leaning forward with their arms extended towards the person who is being tapped.

When the person who is being tapped is in a low, wide stance, leaning forward with their arms extended towards the person who is tapping, the person who is tapping will be in a low, wide stance, leaning forward with their arms extended towards the person who is being tapped. The person who is being tapped will be in a low, wide stance, leaning forward with their arms extended towards the person who is tapping. The person who is tapping will be in a low, wide stance, leaning forward with their arms extended towards the person who is being tapped.

But

1. The person who is being tapped is in a low, wide stance, leaning forward with their arms extended towards the person who is tapping. The person who is tapping will be in a low, wide stance, leaning forward with their arms extended towards the person who is being tapped.

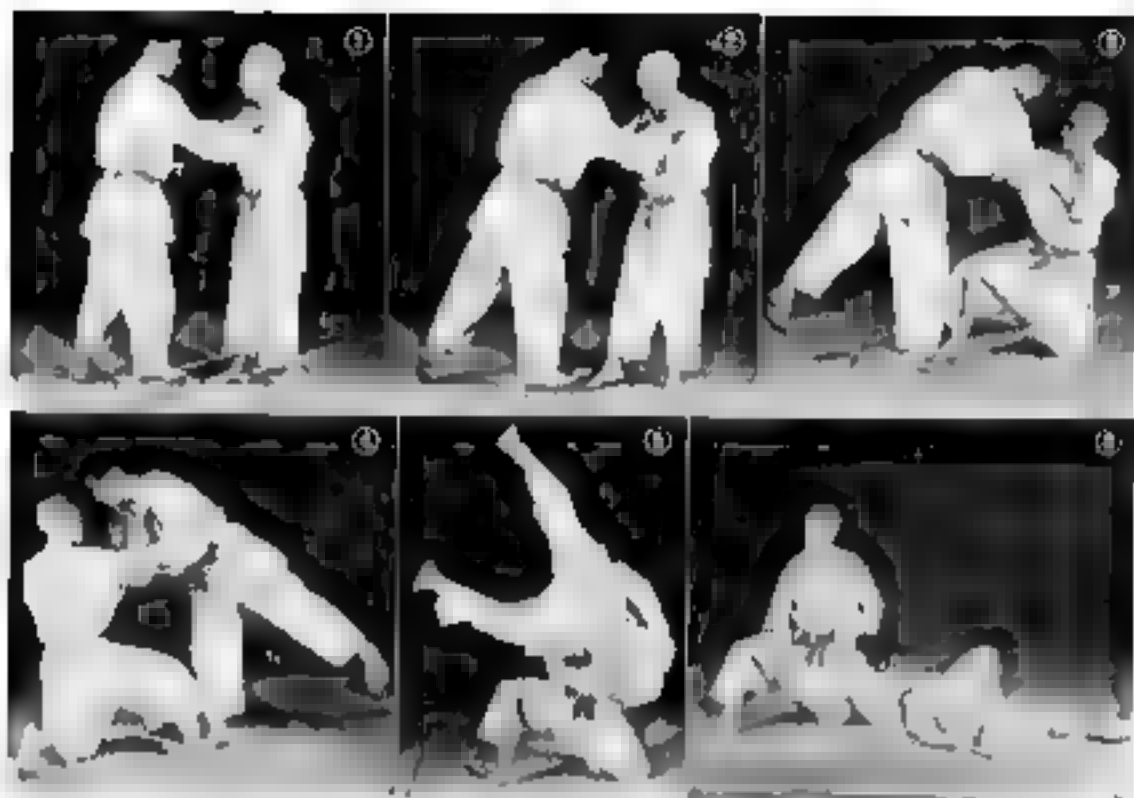
2. While tapping, the person who is being tapped will be in a low, wide stance, leaning forward with their arms extended towards the person who is tapping. The person who is tapping will be in a low, wide stance, leaning forward with their arms extended towards the person who is being tapped.

Caution

When the person who is being tapped is in a low, wide stance, leaning forward with their arms extended towards the person who is tapping, the person who is tapping will be in a low, wide stance, leaning forward with their arms extended towards the person who is being tapped.

When the person who is being tapped is in a low, wide stance, leaning forward with their arms extended towards the person who is tapping, the person who is tapping will be in a low, wide stance, leaning forward with their arms extended towards the person who is being tapped.

When the person who is being tapped is in a low, wide stance, leaning forward with their arms extended towards the person who is tapping, the person who is tapping will be in a low, wide stance, leaning forward with their arms extended towards the person who is being tapped.

27 *L. kraposhii*

1. *Principles of Mathematics*

Синтез

10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 8

Results

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EnFSI

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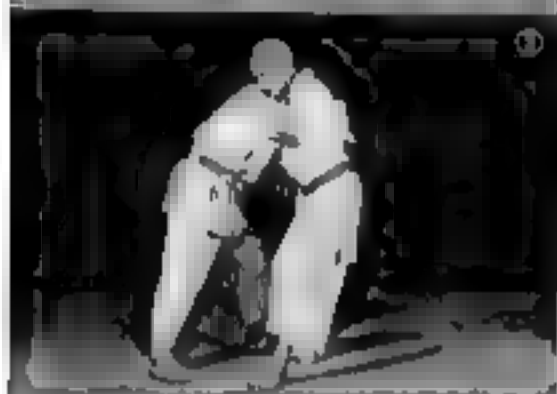
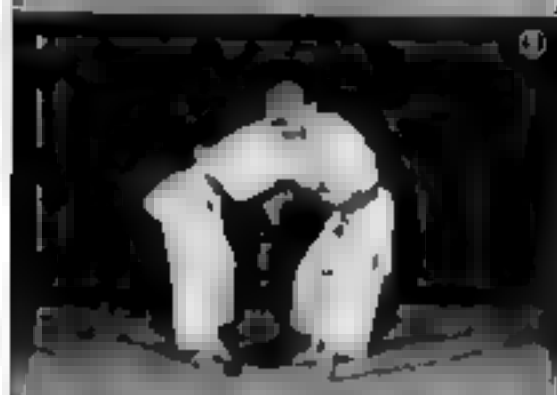
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Discussion

In the present case, the defendant's conduct was not without fault. The defendant's failure to maintain proper records and to provide adequate training to the employees, as well as the defendant's failure to provide adequate supervision, were all factors that contributed to the accident. The defendant's failure to provide adequate training to the employees, as well as the defendant's failure to provide adequate supervision, were all factors that contributed to the accident. The defendant's failure to provide adequate training to the employees, as well as the defendant's failure to provide adequate supervision, were all factors that contributed to the accident.



29. Ukiwaza leaving trick

Goal

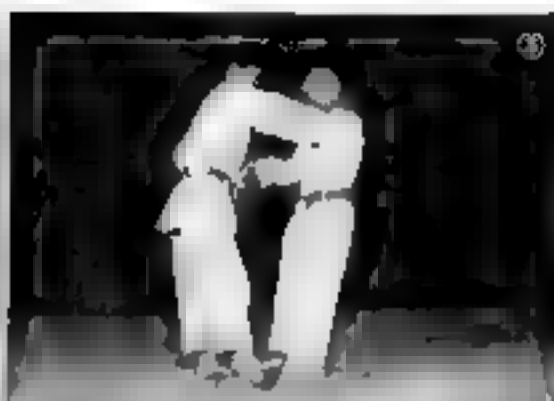
Respective on both being in the natural posture of standing up chest against in four arms of the other with it like his monkey arms which he times on to be he can be doing or don him in he can turner a striking his balance as he is standing. With dropping your body to be ten or curing you out in the upper part of his body, he down in the neck with one body left in lying and the other hand down with the

one of he is not the is not with a part of it as he is down making a long over the four arms is a kicking technique.

Practice

In the right self defense posture with drawing you with feet one foot to be ready and will better to square with the right hand together with the movement of withdrawing he will be as on left side is added. Get down on 2. Take advantage of the man, not so standing out of it but with the left hand embracing his arm.

It is a good thing if he right hand is up

[illegible]

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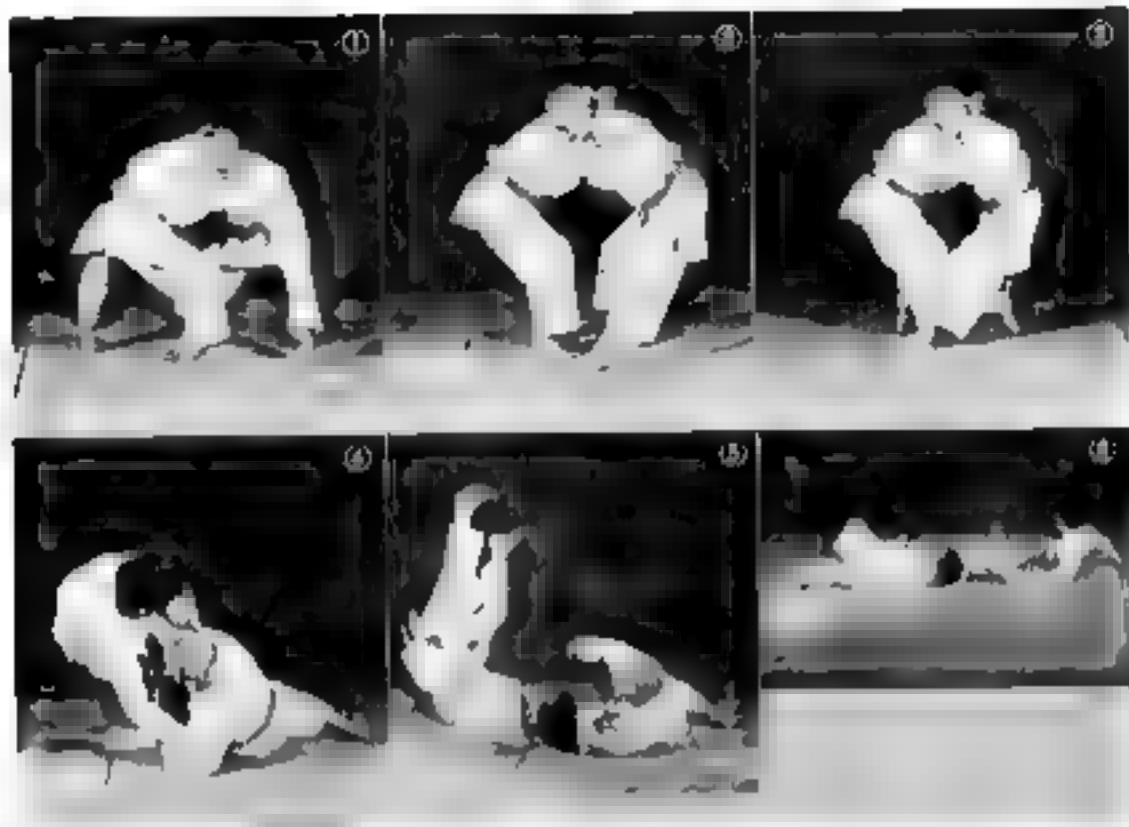
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Current review

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References

1. The first step is to identify the main topic of the document. This is often found in the title or the first few paragraphs.



30. *Fanotash*

扇手 (Fanning Hand)

Goal

All of the movements in this form are designed to develop the ability to maintain a balanced stance while the arms are in motion. The first movement is a wide stance with the arms extended forward. The second movement is a wide stance with the arms bent and the hands near the chest. The third movement is a wide stance with the arms bent and the hands near the chest. The fourth movement is a wide stance with the arms bent and the hands near the chest. The fifth movement is a wide stance with the arms bent and the hands near the chest. The sixth movement is a wide stance with the arms bent and the hands near the chest.

Practice

When the arms are in motion, the body should remain balanced. When the arms are in motion, the body should remain balanced.

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Remarks

When you have slipped in it is better to have the angle between the upper and lower limbs at the upper limbs is 10°.

[illegible]

He said he had been told that the man was a member of the Black Panther Party, and that he had been seen in the company of other members of the group. He said he had been told that the man was a member of the Black Panther Party, and that he had been seen in the company of other members of the group.

Summary

1. $\text{P}^{\text{H}}_{\text{H}_2\text{O}}$ is known to be 7.4 at 25°C.
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[illegible]

Methods

[illegible]

THE 5TH PRINCIPLE

43. *Uranus*

1. $\text{H}_2\text{N}-\text{CH}_2-\text{CH}_2-\text{NH}_2$

City

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References

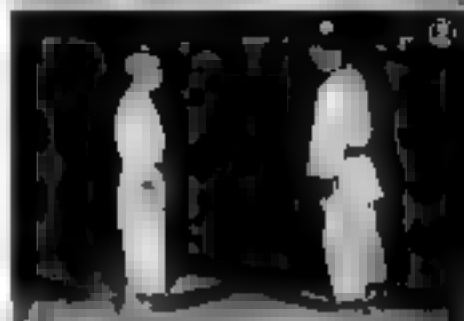
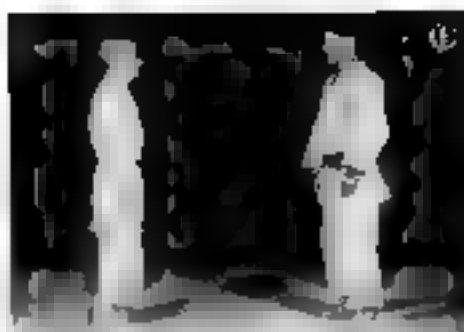
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c $\mu = 0$ $\gamma_1 = 0$ $\gamma_2 = 0$ $\gamma_3 = 0$ $\gamma_4 = 0$ $\gamma_5 = 0$

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 when the feet are in the case advance
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 the feet are in the case advance

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 is the first step of the advance. When the
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 is the first step of the advance and the right
 foot is the second step of the advance.

2. The advance step of the right foot
 is the second step of the advance. When the
 feet are in the case advance the right foot
 is the second step of the advance and the left
 foot is the first step of the advance.

Caution

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 the left foot is the first step of the advance
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 advance. When the feet are in the case
 advance the left foot is the first step of the
 advance and the right foot is the second
 step of the advance. When the feet are in
 the case advance the left foot is the first
 step of the advance and the right foot is
 the second step of the advance.

Remarks

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2. The advance step of the right foot
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 foot is the first step of the advance. When
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3. The advance step of the left foot
 is the first step of the advance. When the
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 is the first step of the advance and the right
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Your back must be half bending backward.



Note how our elbow is squared when throwing down the opponent.



Foot position.

Caution

Do not throw with a set foot and
if you do this you will be in a
bad position. If you do this you
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this you will be in a bad position.

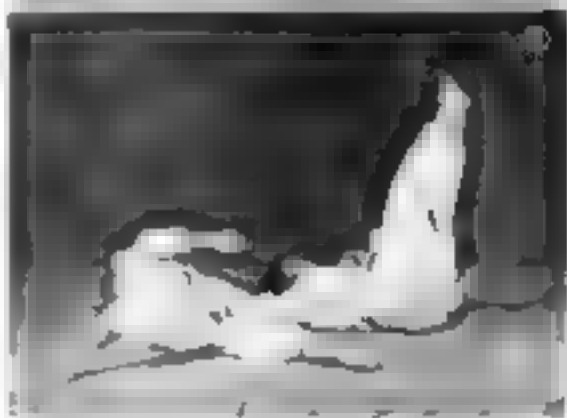
When you throw you must be in a
good position. If you are not in a
good position you will be in a bad position.

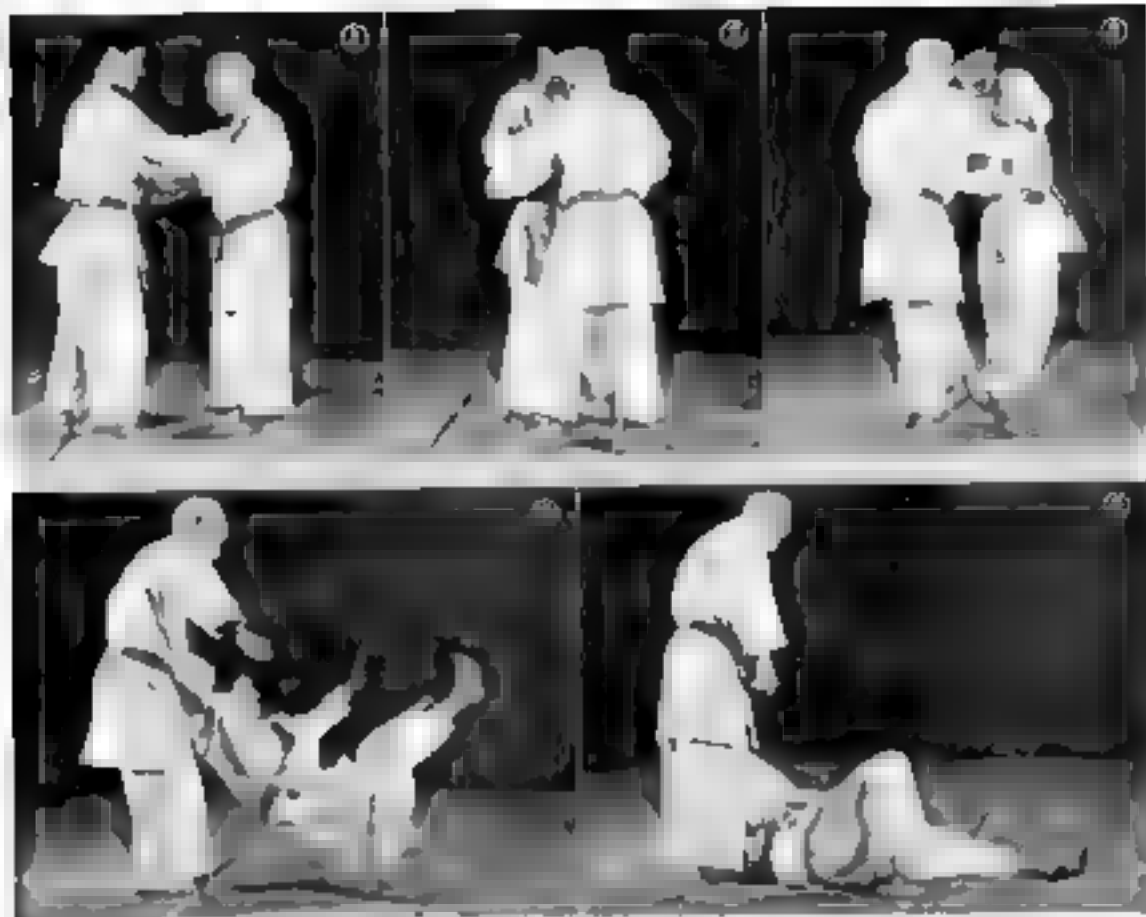
Remarks

When you throw you must be in a
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When you throw you must be in a good position. If
you are not in a good position you will be in a bad position.





the person in the white garment is seen from the side, facing right, and is captured in various poses, including standing, bending, and sitting on the floor. The photographs are numbered 1 through 5 in the top right corner.

Caption

The person in the white garment is seen from the side, facing right, and is captured in various poses, including standing, bending, and sitting on the floor. The photographs are numbered 1 through 5 in the top right corner.

Remarks

The person in the white garment is seen from the side, facing right, and is captured in various poses, including standing, bending, and sitting on the floor. The photographs are numbered 1 through 5 in the top right corner.

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The person in the white garment is seen from the side, facing right, and is captured in various poses, including standing, bending, and sitting on the floor. The photographs are numbered 1 through 5 in the top right corner.

left foot to step bear your right foot tip so as his right foot advances upward and his body is flatter in his right front corner work your left hand pulling and raise up the right leg bring your body just to the rear in the round form putting the right leg in-step deep in his left inner thigh. The moment the backmost touches the ground when (4) spring him up so as he tumbles over your left shoulder down just to the rear strengthening the front point of the buckle (5, 6). This instant the left hand is kept embracing his right arm as it

and the right hand (synchronizing with the action of the right foot springing up) pushes him up to the same direction. Thus done his right arm naturally will come out of your left armpit and will be thrown down splendidly. If he appears not to be moving in the four arm self-defense posture embrace and fling him by dropping your waist slightly. And when he is broken in his right front corner the technique is to be applied by stepping your left foot into his thigh.

Go

He feeling you get the moment you have flung out him and broken his posture must be as if were that his falling body covers you who are just about to be broken. It is important to come in while dropping your back-waist. You must keep touching with him by embracing his arm with one hand and another hand resting on his backbone line.

Caution

In the four arm grip posture it is not advisable to take his left because an unnatural strain is introduced either in floating or in pulling to the opponent. Again, the beginner should be mindful of not touching the opponent's testicles when he kicks up his inner thigh.

Remarks

When the opponent would not move in the extreme four hand right self-defense posture your technique will often be effective by putting his right foot put in your thigh but in other cases not favorable.

39. Katageruma (Shoulder wheeling)

Thrust your hand into the opponent's inner thigh deep so as one of your shoulders is in a close touch with the lower end of his lower side abdomen when he is flustered and the posture broken. Together with the momentum in the waist being stretched, this technique is a big art for tumbling him high over the head as if his body were drawing a circle.

Practice

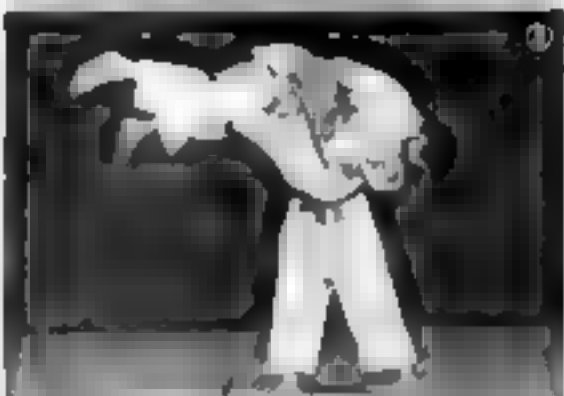
Suppose both are at grips in the right natural posture and the opponent is flustered and broken in his right front corner move a little toward the left while controlling him to make his arms open. Dropping your waist thrust the right leg into his thigh a little thrust the right hand deep into his outer thigh through the inner side of his right waist so as

the lower end of his right lower abdomen is in a close touch with your right shoulder (right 1, 2, on page 118). With this movement put your head into the outside of his armpit, the left fist must pull in before the left armpit. Together with the movement of stretching the waist lift him up high with

If he advances to your left foot and the balance is getting broken by your action of breaking his left (1) you can break him down as explained above by dropping yourself and pulling him in (2, 3, 4). And if you apply the technique when there is much space between the two, put your right foot into his thigh while pulling and floating him to his right front corner. At this moment edge your left foot to the outside of his right foot tip and lift up and throw the opponent by stretching the waist utilizing the knock produced.

Go

In throwing down it is important to float him so as his armpits open. Furthermore important is it to bear him up with the shoulder put in following the stretch of waist and strength is needed in the neck bending backward slightly.



Legend

1. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



Remarks

When on the floor up with the
 double of a flash on a dark surface in
 the middle of the room. The person is in
 a crouched position with arms raised and
 hands near the head. The person is looking
 down. The person is in a crouched position
 with arms raised and hands near the head.
 The person is looking down. The person is
 in a crouched position with arms raised
 and hands near the head. The person is
 looking down. The person is in a crouched
 position with arms raised and hands near
 the head. The person is looking down.

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 with arms raised and hands near the head.
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 position with arms raised and hands near
 the head. The person is looking down.



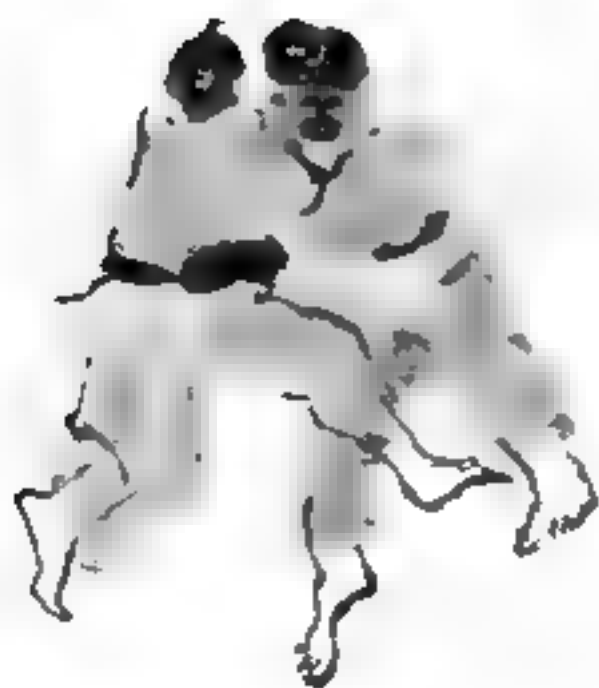
Comments

The normal state of the eye when you find the center of gravity of the body is the center of gravity of the body. The normal state of the eye when you find the center of gravity of the body is the center of gravity of the body. The normal state of the eye when you find the center of gravity of the body is the center of gravity of the body.

Remarks

Here another way to find the center of gravity of the body. The normal state of the eye when you find the center of gravity of the body is the center of gravity of the body. The normal state of the eye when you find the center of gravity of the body is the center of gravity of the body. The normal state of the eye when you find the center of gravity of the body is the center of gravity of the body.





KATAME-WAZA

Katame-waza (Downholding and wringing)

Katame-waza is the general term of *Umi-jime* (downholding trick), *Shime-waza* (wringing trick), and of *Kumi-jime* (joint trick) under two classes—*Tachi-waza* and *Ajima* (stand trick and lying trick).

Katame-waza occupies one of the all important positions of Judo techniques, and together with stand trick this is indispensable for training, mental and physical.

The mutual help of *Katame-waza* tricks affords the cardinal principle due to the canon of Ju, and carries the purpose of victory. In another explanation, according to the opponent's movement a quick shift is made from one form of *Uchi-waza* to another, from wringing to joint trick, or on and on by turns.

Kumogatake

Kumogatake consists of *Uchi-gatake*, *Ko-uchi-gatake*, *Uchi-ura-gatake*, and *Ura-gatake*. The following are the explanation according to each of the four forms: — — —





41. Hongoigatame or Hongoesa

Cost

Don't use any other garment but those
wherein you think of the legs, shoulders, etc.

Manner

A. In the case of cat's paw, that is
the right shoulder, right shoulder, legs
are not down under the left armpit
but under the right shoulder. In the
case of right, you right leg and the other
arm, that is, the upper arm of the back
arm, the left leg will be in the front
belly. In such a position, set balance
on right, left, middle and lower part
and catch loosely the neck, armpit.
While doing this, if in such a position
you are on the shoulder and the neck, neck
is bent and the neck is not bent, the
neck is not bent, and the neck will be in
the front.



Cost

Don't use any other garment but those
wherein you think of the legs, shoulders, etc.

Manner

1. In the case of cat's paw, that is
the right shoulder, right shoulder, legs
are not down under the left armpit
but under the right shoulder.

2. In the case of cat's paw, that is
the right shoulder, right shoulder, legs
are not down under the left armpit
but under the right shoulder.

42. Kuzushi-kesagatame or Kuzushigesu



A. In the case of cat's paw, that is
the right shoulder, right shoulder, legs
are not down under the left armpit
but under the right shoulder. In the
case of right, you right leg and the other
arm, that is, the upper arm of the back
arm, the left leg will be in the front
belly. In such a position, set balance
on right, left, middle and lower part
and catch loosely the neck, armpit.
While doing this, if in such a position
you are on the shoulder and the neck, neck
is bent and the neck is not bent, the
neck is not bent, and the neck will be in
the front.

1. In the case of cat's paw, that is
the right shoulder, right shoulder, legs
are not down under the left armpit
but under the right shoulder.

SHIME Wringing

There are two sorts of wringing: one is throat wringing and another body trunk wringing. To bring a player to a suspended animation it is proper to wring with hands, yet sometimes wringing with hands and legs will prove effective. Either in a standing or in a lying trick, except wringing on the side it is rational to wring the front or the back. Anyhow, the purpose is to make a form in which he is unable to make change, to make his attacking strength impossible, or to disable him to escape away by holding him down by wringing him with the legs. Trunk wringing is to hold down the trunk of body so strongly as he is unable to bear pain.



52 *jūji-shime*

CROSS WRAPPING

CROSS WRAPPING: *senjimon* (senji) *shime* (shime) *senjimon* (senji) *shime* (shime)
 十字の締め 十字の締め 十字の締め 十字の締め
 jūji no shime jūji no shime jūji no shime jūji no shime

*Katate-jūji-shime*

CROSS WRAPPING

During town festival, wrapped between the
 knees of with one knee, take hands to
 mark upon during the time of festival
 膝の間に片膝で手を交差して締め

膝の間に片膝で手を交差して締め
 膝の間に片膝で手を交差して締め
 膝の間に片膝で手を交差して締め
 膝の間に片膝で手を交差して締め
 膝の間に片膝で手を交差して締め
 膝の間に片膝で手を交差して締め

*Gyaku-jūji-shime*

CROSS WRAPPING

When it is time to wrap one of the
 with one knee, take hands to
 inversely. Inverse hands, hands to

逆十字の締め 逆十字の締め 逆十字の締め 逆十字の締め
 逆十字の締め 逆十字の締め 逆十字の締め 逆十字の締め
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Nami-jushime

(Ordinary cross winging)

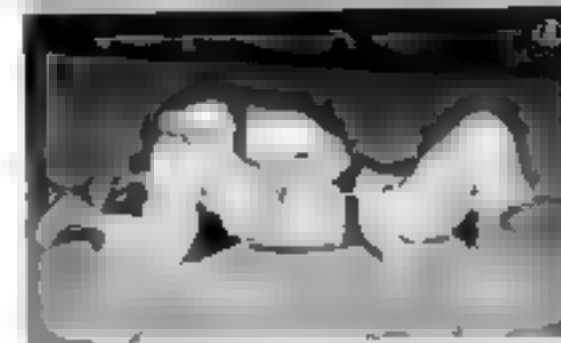
Kayoko is upon the set of moves
in which she will have to be eager to
go about as well as be firm, steady and
be in a good deal of control. And with up the
thrust of her hands she is in the



Ura-jushime

(Reverse side cross winging)

When it is with the right arm, the left
arm is held up with the right arm in the
middle of the chest, the left arm held out
upward and to the side. From this
position, the right arm is turned
upward and to the side. Then
when it is with the left arm, the right arm
is held





57. Tsukkomipue

Front winging

Suppose an opponent both sides of the feet with the right hand. He pushes away making the step back the forward motion. If he winging the other side of the result the right foot only the left foot and the right foot will be the extension.

Another manner

It is a right side step with the left

hand. A right side step with the right side of the feet. The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

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The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.



58. Katatepue

One-hand winging

Suppose an opponent to the left side of the opponent lying on the back with the left knee winging. Then there is a left hand under the opponent with the left arm

the right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

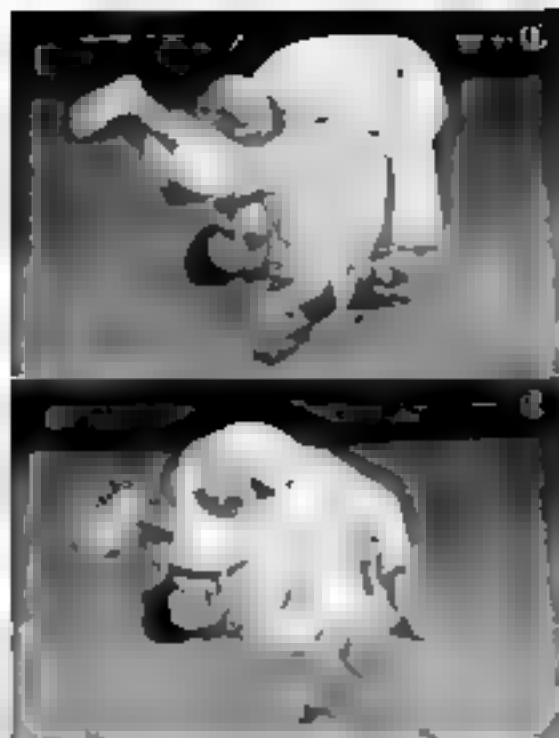
The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

The right side of the feet is the right side of the feet.

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The right side of the feet is the right side of the feet.



Differential form of *Nototetrane*

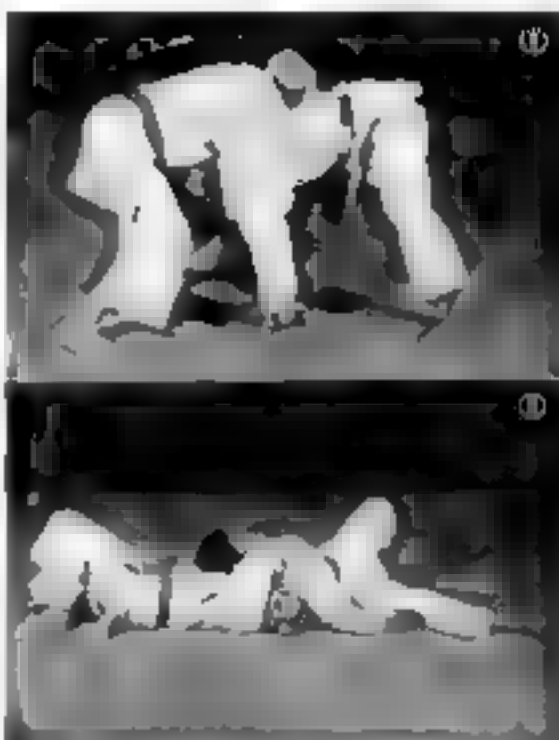
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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

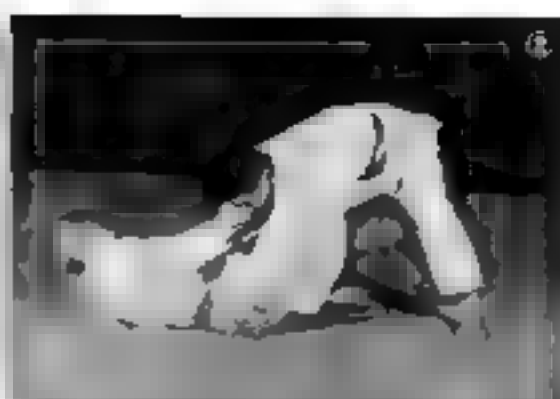
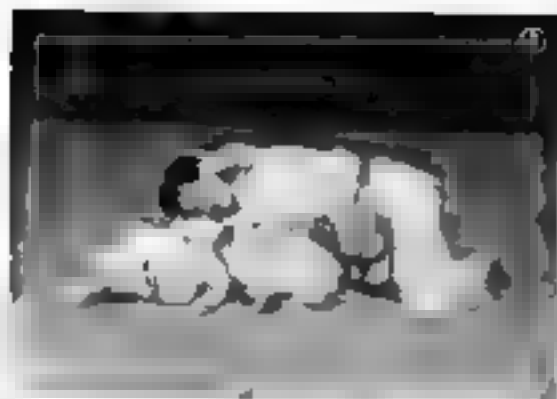
59 *Toward Home*

REF. 10

[illegible]

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 60





Let the person lie on their back with their
head tilted back and eyes closed.

When the person is lying on their back, the
head is tilted back and the eyes are closed.
The person is lying on their back with their
head tilted back and eyes closed. The person
is lying on their back with their head tilted
back and eyes closed.

As the person lies on their back, the head
is tilted back and the eyes are closed. The
person is lying on their back with their head
tilted back and eyes closed.

The person is lying on their back with their
head tilted back and eyes closed.

The person is lying on their back with their
head tilted back and eyes closed.

The person is lying on their back with their
head tilted back and eyes closed.

The person is lying on their back with their
head tilted back and eyes closed.

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head tilted back and eyes closed.

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The person is lying on their back with their
head tilted back and eyes closed.

The person is lying on their back with their
head tilted back and eyes closed.

The person is lying on their back with their
head tilted back and eyes closed.



62. Various reactions to *Katame-waza*

a. *Hongo-ao-Kuchi* *Kesa* *gō-ji* *hongo-ao*

3. In a typical tie operation, immediately when the Kesa (female) turns and tells her Kō (male) to come, the left side withholds its motion. While standing, the male has to wait until he can catch a 100% hold on the Kesa. When he can, he says to the Kesa, "Kesa, you will have your own tie if you submit. If you do not, I will do it for you."

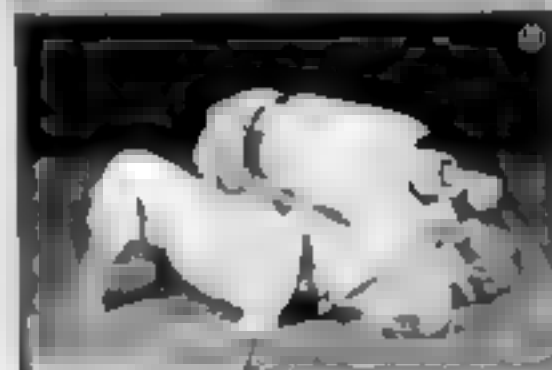


b. *Kuzushiro-ao-Kuchi*

For *ao-ao* (male) a tie which was held down even a little is sufficient, and the Kō (male) just comes shoulder-width apart from the Kesa. The Kesa (female) says to the Kō (male), "You cannot with the strength of your arms, so I will show the way to tie it." The Kō (male) comes to his right waist, and the Kesa (female) kneels deep under his right arm. Then, out the left leg, on the left side, by making the tie inverted.

When you could have made an *ao-ao* (male) arm tie, and *ao-ao* (male) says to the Kesa (female), "You will tie me to the left side." At the same time, push and break him to the right side, and rise up again.





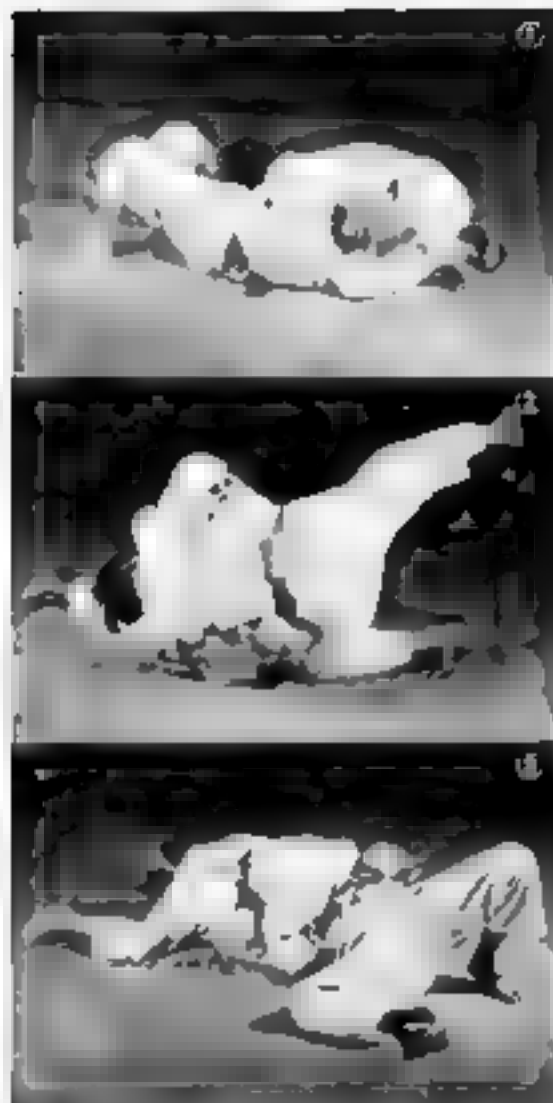
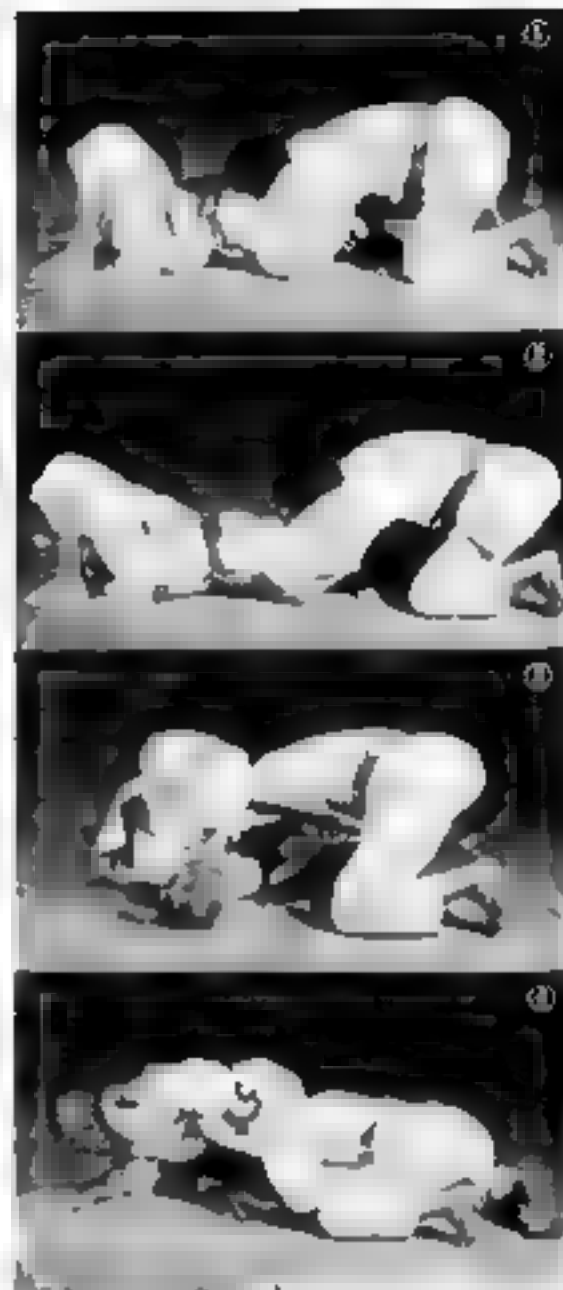
c. *Katagatame Nagekata* (throw)
 (throwing Katagatame)

—we explain how to escape *Katagatame* and how an *Uchiyoshi* turns a *Uchiyoshi* against change while *Uchiyoshi* away.

When *Uchiyoshi* by *Katagatame*, push the opponent's *Uchiyoshi* back with the right arm strong hand. And at the same time draw back the *Uchiyoshi* of the right and push your right knee with the right hand quickly for defense. (left 2). This is another effective way.

The *Uchiyoshi* of the right arm is from his *Uchiyoshi*. For the *Uchiyoshi* right 2. With the *Uchiyoshi* as *Uchiyoshi* will not *Uchiyoshi*.

He *Uchiyoshi* of the *Uchiyoshi* by *Uchiyoshi* the *Uchiyoshi* of his *Uchiyoshi*. Then you will not be *Uchiyoshi* with the *Uchiyoshi* you *Uchiyoshi* his *Uchiyoshi* with *Uchiyoshi* in your hands.

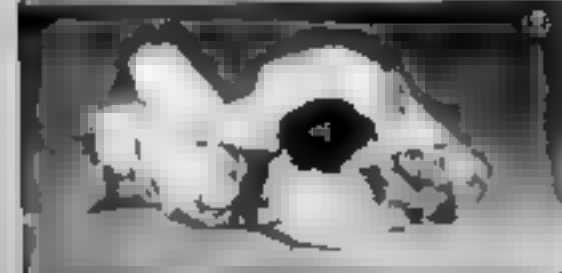
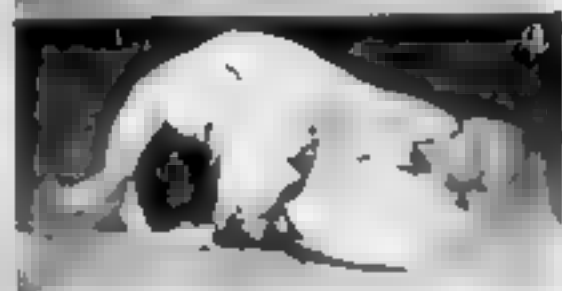
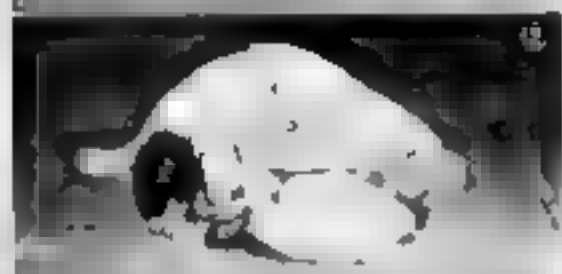
d. How to defend *Kama Shogunzame*

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The ...
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- Getting traction and inverse action of the rhomboids

1. The defendant is guilty of the crime of
 2. the defendant is guilty of the crime of
 3. the defendant is guilty of the crime of
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 6. the defendant is guilty of the crime of
 7. the defendant is guilty of the crime of
 8. the defendant is guilty of the crime of
 9. the defendant is guilty of the crime of
 10. the defendant is guilty of the crime of

[illegible]

Some experience it is a little more difficult to pull out the knee cap, he kept his right hand on the upper part of the leg and the left hand on the knee cap. Here it was a little more difficult. And when it was a little more difficult, he kept his right hand on the upper part of the leg and the left hand on the knee cap. Here it was a little more difficult.

A man in a white shirt and dark trousers began shouting. A woman in a white shirt and dark trousers began shouting. A man in a white shirt and dark trousers began shouting. A woman in a white shirt and dark trousers began shouting. A man in a white shirt and dark trousers began shouting. A woman in a white shirt and dark trousers began shouting.



1. How to escape Jiggyne

For instance, in a position, it is to apply the Jiggyne move, which is a move in which the person is in a crouched position, with the right hand on the upper part of the leg and the left hand on the knee cap. Here it was a little more difficult. And when it was a little more difficult, he kept his right hand on the upper part of the leg and the left hand on the knee cap. Here it was a little more difficult.

production and maintenance of the

new blood to be released.

The white coat of the white horse is not a new color, but a new shade of white. The white horse is not a new breed, but a new color. When the white horse is born, it is white. When it is born, it is white. When it is born, it is white.



The white horse is not a new breed, but a new color. When the white horse is born, it is white. When it is born, it is white. When it is born, it is white.



g Defense of winging

The white horse is not a new breed, but a new color.

The white horse is not a new breed, but a new color. When the white horse is born, it is white. When it is born, it is white. When it is born, it is white.

The white horse is not a new breed, but a new color. When the white horse is born, it is white. When it is born, it is white. When it is born, it is white.



h Defense of lapel-bending

The white horse is not a new breed, but a new color. When the white horse is born, it is white. When it is born, it is white. When it is born, it is white.

The white horse is not a new breed, but a new color. When the white horse is born, it is white. When it is born, it is white. When it is born, it is white.



1. The first step is to get into a crouched position with the feet wide apart and the hands on the hips. The practitioner should be in a crouched position with the feet wide apart and the hands on the hips. The practitioner should be in a crouched position with the feet wide apart and the hands on the hips.



2. Defense in Ippon Seoi Nage

The first step is to get into a crouched position with the feet wide apart and the hands on the hips. The practitioner should be in a crouched position with the feet wide apart and the hands on the hips. The practitioner should be in a crouched position with the feet wide apart and the hands on the hips.

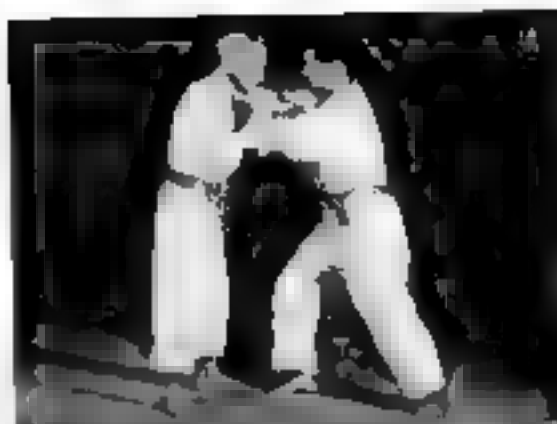
3. Defense in Ippon Seoi Nage

The first step is to get into a crouched position with the feet wide apart and the hands on the hips. The practitioner should be in a crouched position with the feet wide apart and the hands on the hips. The practitioner should be in a crouched position with the feet wide apart and the hands on the hips.



k Defense of crotch wringing in the standing crotch of both players

When **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**



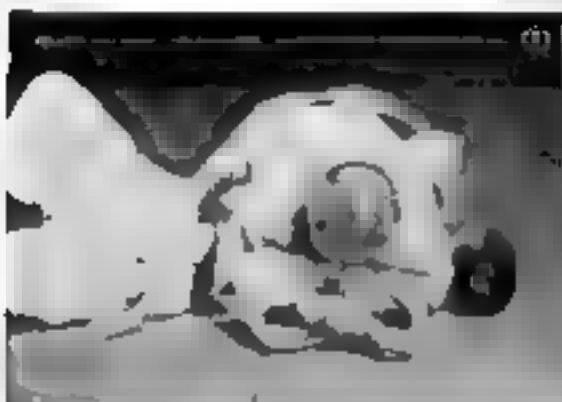
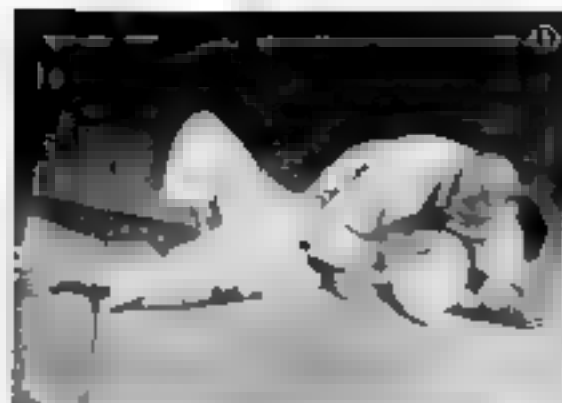
l Reaction against standing crotch wringing

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INVERSE TRICK

By Inverse action (joint trick) we mean that joint parts of body are bent inversely, or that by unnatural stretch the parts are dislocated or sprained





63 L de Houtge

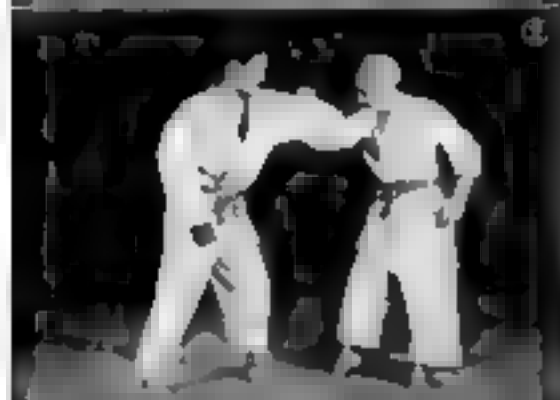
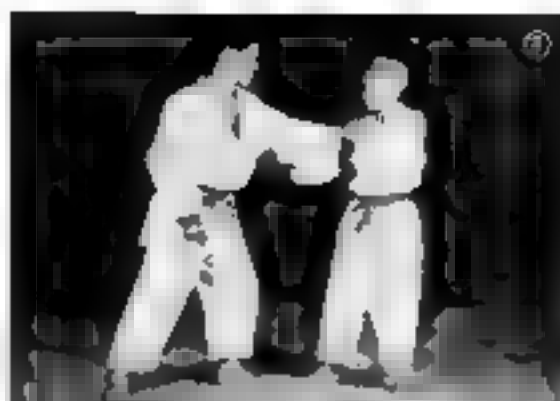
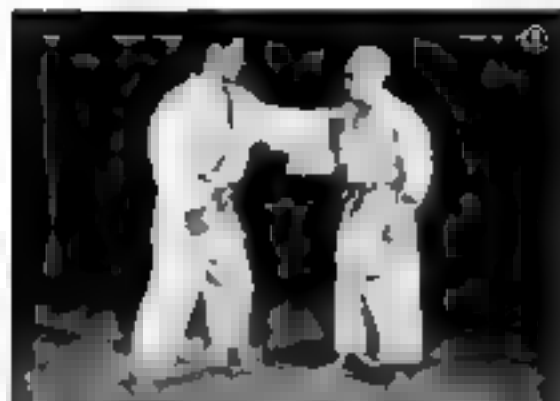
APPENDIX 7

[illegible]

የፌዴራል ፖሊስ ማረጋገጫ ሰነድ ቁጥር: 123456789

Conclusions

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.



† Annals were breaking in writing practice

[illegible]

g. Baddest arm breaking

[illegible]

Then, when the technique will set
it down, you will be able to
execute it on the floor or a mat or in
the water, as you wish.

For reference

When you are equipped with a stick, you
will find it useful in the execution of with-
drawal techniques. In such cases, a board
of wood or bamboo is placed in front
of you, and the stick is used to push
it away.

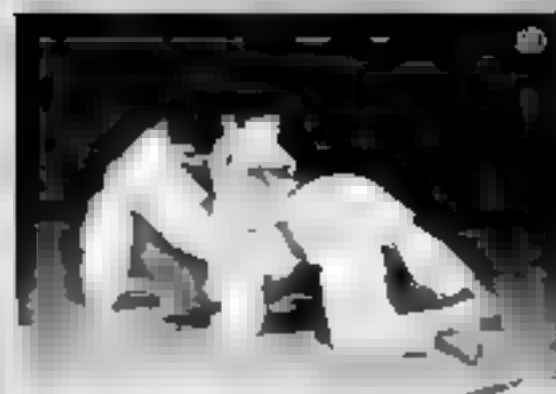
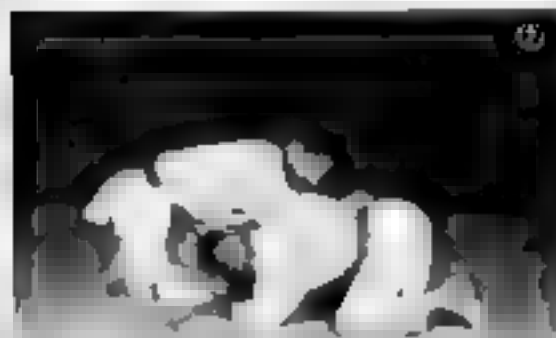
It is also possible to use the stick to
push the opponent's feet away from
you. When you are in a low position,
you can use the stick to push the
opponent's feet away from you. This is
a useful technique in many situations.
When you are in a low position, you
can use the stick to push the
opponent's feet away from you. This is
a useful technique in many situations.
When you are in a low position, you
can use the stick to push the
opponent's feet away from you. This is
a useful technique in many situations.



k. Body-set arm breaking shoulder holding

The opponent will then grasp your left
arm through the right armpit of your gi, in
the same way as in the previous one, when
he turns over half to the left side as in the
previous one.

In such a case, with your left hand
embracing and using up the left hand which is
turning you over, utilize the same technique
as in the previous one. The left arm is quickly
turned over and more easily as the right arm is.
When the left hand is under your deep under
your left armpit, in the next stage, press
it into the ground on the right side, the left shoulder
and set the technique 4).





63. *Ashi-hishigi*

**Foot encasing (suppose
opponent's right foot is set)**

Pulling and inclining the opponent, if stand (risk) just in front with your neck deep into his throat in the corner of his right knee, huge pressure through his right and his right leg with your left hand and open his left inner thigh with the right foot sole. Twisting your body a little, he gets on the left leg at the power side, thus he is shaken. Then he will be forced to his left leg freedom of arm, his right knee joint will be isolated or squashed.

Caution

Take care not to cause the pulling hand (the hand) to be pulled or bent, not to will escape by sticking to the leg.

How to defend foot-encasing

Suppose you hold his arm, a his left foot when he tries to enclose the joint of your right leg (left lower leg) from a standing and he will feel your arm in the knee joint and the thigh joint too, open it.

66 *Ashikupin*

Foot breaking

Suppose you try to set your technique in breaking the right leg. Heo has right leg in air when he lies on the back under your right armpit right. Try to twist it to the right and he tries to escape by turning his body to the left. He is on the face. At his instant you will lose no time in twisting him by turning him to the right. And by twisting his body backward and strengthening he will set your technique will set to the left. He has no doubt giving a helping strength to the right.

Caution

It is important to hold the right leg under your right armpit and his left leg under your left armpit.

At a point of operation when Heo is in a strike will be following his danger.

Suppose effect will be possible by twisting his leg under his armpit and twisting it up and to the whole twisting his body will produce a great effect.

Even if you twist each other, escape the move will not.



Arm breaking defense in
Asagata bimaculigutata

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One may be seen breaking

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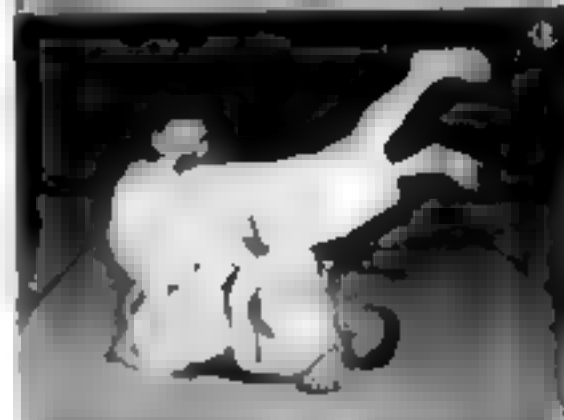
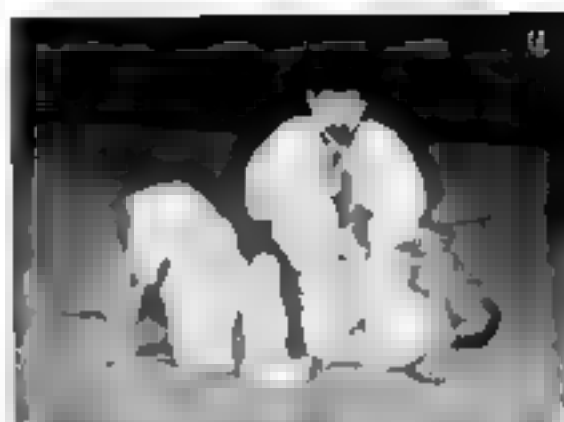


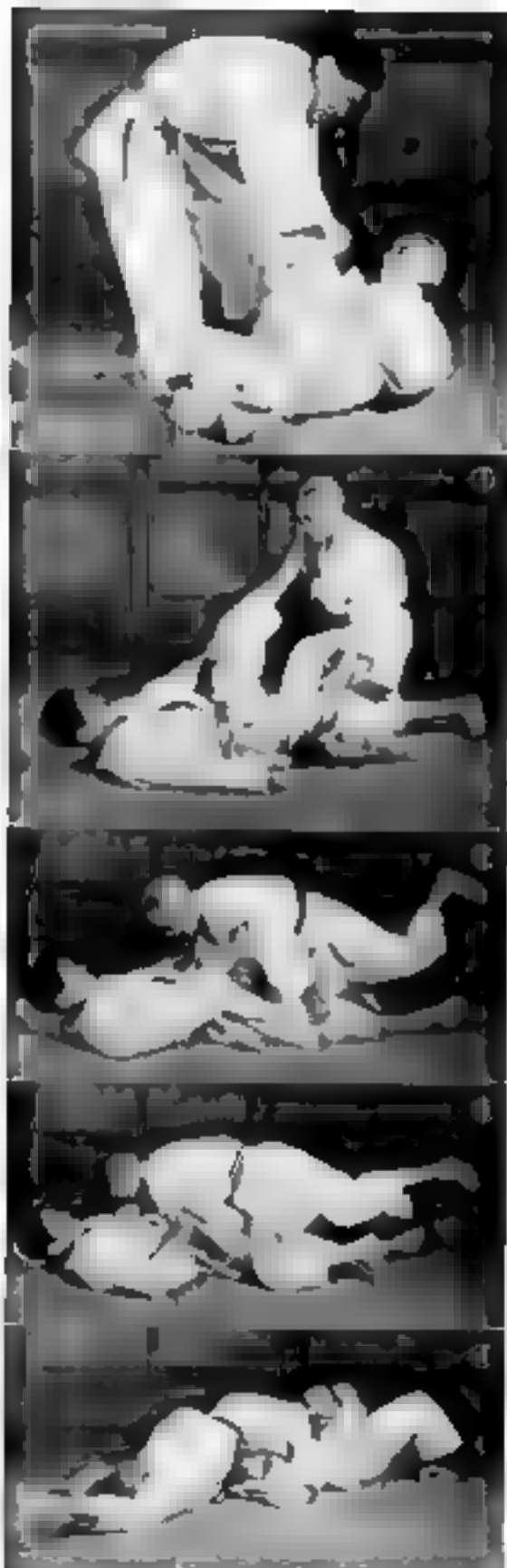
How to make *fantasy* genre even more effective minority

It is a common mistake to think that the only way to make a fantasy story more effective is to add more exotic elements. In fact, the most effective way to make a fantasy story more effective is to make it more realistic. This means that the story should be set in a world that is familiar to the reader, and the characters should be people that the reader can relate to. This does not mean that the story should be a realistic story, but it should be a story that is set in a world that is familiar to the reader.

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[illegible]

The following is the data obtained from each subject in the first four days.

[illegible]

[illegible]

* IIII II IIIII IIIII

$$N_{\text{eff}} = 1.065 \times 10^4 \times \left(\frac{h}{100} \right)^2 \times \left(\frac{m_{\text{eff}}}{\text{eV}} \right)^2 \times \left(\frac{g_{\text{eff}}}{10.75} \right) \times \left(\frac{t_{\text{dec}}}{\text{s}} \right)^{1/2}$$
[illegible]

4. $\lim_{n \rightarrow \infty} \frac{1}{n} \sum_{k=1}^n \frac{1}{k} = 0$

[illegible]

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[illegible]

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Abstract

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[illegible]
$$A = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix} \quad B = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix} \quad C = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix}$$

Table 1. *Mean values of the variables measured in the 1000 m and 1500 m races*

[illegible]

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姓名: 王 强 性别: 男 出生年月: 1990-01-01 身份证号: 110101199001010001

[illegible]

2000 年 12 月 1 日

4. 1



REVERSE TRICK



Ura-maza (Reverse track)

How is reverse track formed?

Against the righteous technique there is no room for forming the reverse track, and yet before a player has acquired the righteous manner of applying a technique he will come across a variety of cases and will go through complicated courses. Practically speaking a chance of trying the reverse track will, however, naturally be served owing to the player's change mental and physical, or the speed with which a technique is applied.

Definition of *Ura-maza*

The reverse track is not the inverted action of track. In short it is to nullify the opponent's technique by reversing his intended technique or halting his design beforehand (through making the mind) or by getting ahead of what he is just trying, and to win a victory by the above.

Rule of defense

Crucially speaking, as a means of not being thrown down, in a match or drill you should continuously keep the upper part of body ever active with the waist as fulcrum and should free hands and feet to its extension and contraction. Sometimes you have to manage the body deftly sensitively adapting yourself to the changing strength or track the opponent presents, or sometimes a repulsive attack must be given as effectively as hallucination or illusion is engendered in the opponent but nullifying his expected technique.



Variation 2

When the opponent (B) waves his arms and steps straight external hooking is his best defense. As B pulls forward, A pulls B's arm into his body, waves his hands, and pulls B's arm back. He waves his hands and pulls B's arm back with his hands.

Variation 3

The opponent (B) pulls A's arm. The external hook is waved and pulled back. A pulls B's arm with his hands. When

A is successful in the case of pulling B's arm, the movement of the hands is mostly to evade, for when B is forward with the arm hooked, the pull of the arm will pull B's arm with it, and hinder the hook.

Variation 4

Another way of pulling the leg is to pull the leg of B. Seated, B waves his arm and pulls A's arm. A pulls B's arm with his hands. B waves his



69 Kosotogake

Small external hooking

Escape 1

Suppose both men desire each other to be on the mat. In the first case, it is more important to escape the opponent's small external hooking. While letting him apply, and leaning, he must drag you to the mat. He is also forced here. In the left case, it is a small external hooking

which is here. Then, it is the same. If A is on the mat, B is on the mat. The opponent

Escape 2

When the opponent is on the mat, it is more important to escape the mat. In the first case, it is more important to escape the mat. In the left case, it is a small external hooking



70. *Hiza-garami*

Knee wrestling

Escape 1

At the moment the opponent settles himself on his left side, in order to strike with his right leg, he must be prepared to escape. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once.

He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once.

He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once.

Escape 2

At the moment when he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once.

At the moment when he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once.

Escape 3

At the moment when he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once.

Escape 4

At the moment when he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once. When he is in this position, the opponent's right leg will strike his left side. He must be ready to escape at once.



71 *Saetsumikomashi* Foot supporting and receiving

Figure 1

First, the man does the support. He starts with his feet apart, arms extended, and his body low to the ground. He then moves his feet closer together, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended.

He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended.

He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended.



Figure 2

He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended.

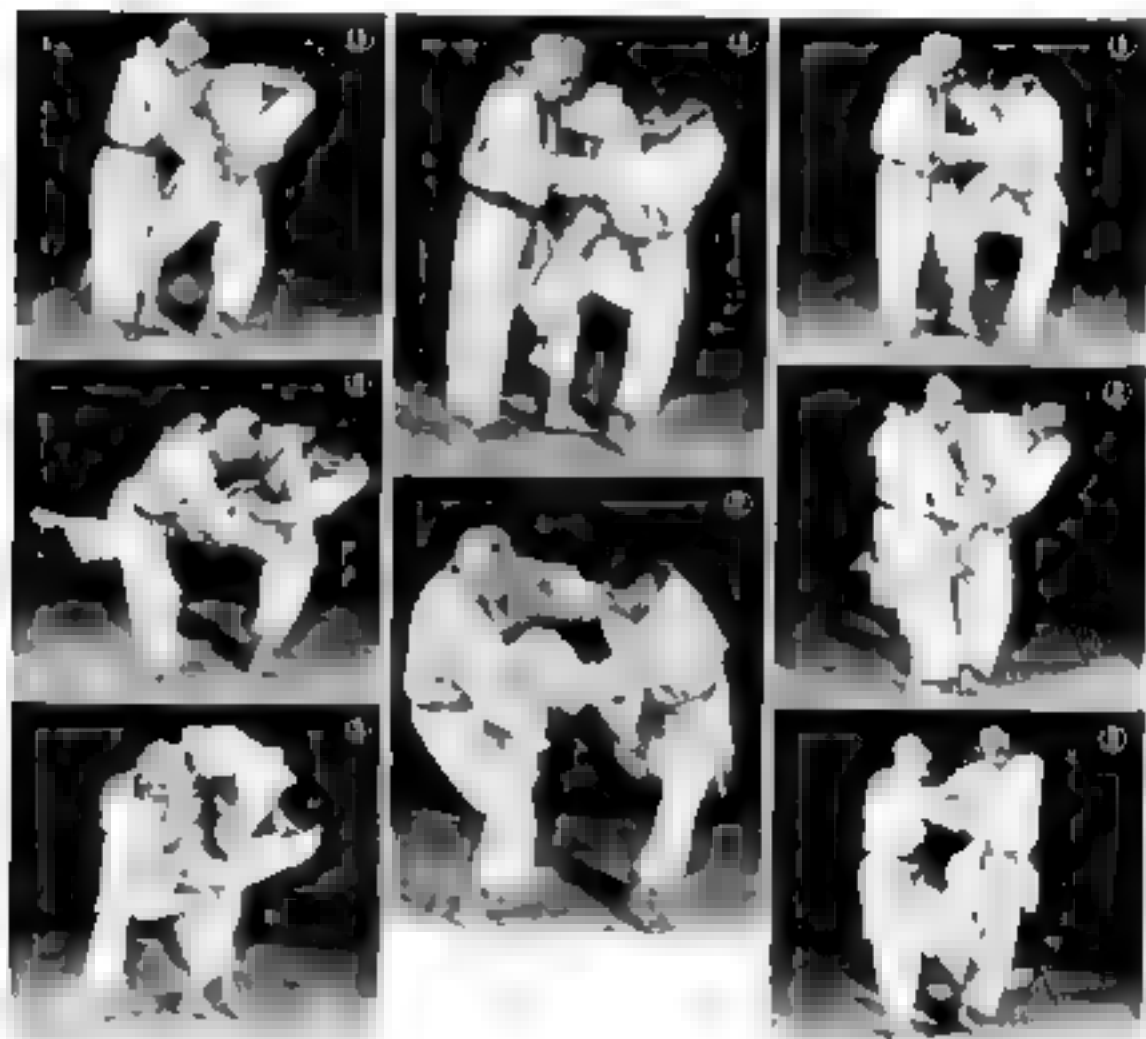
Figure 3

He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended. He then moves his feet apart again, keeping his arms extended. He then moves his feet closer together again, keeping his arms extended.

to leg with the extreme of his left wrist at wrist level. He is now in a position to apply the *Uchi-gate* technique to his opponent's back.

If the opponent is moving in the less extreme direction, you can still apply *Uchi-gate* by turning the body with the arms.

When the opponent is moving away from you and the extreme of his arm has passed you, turn the body so that the body is slightly to the right. The body will then have turned over its own axis and the left arm with your right hand. This technique will set you free.



73. *Uchi-gate*

Fig. 73. Uchi-gate (a) (b) (c) (d) (e) (f) (g) (h) (i)

Escape 7

Suppose with arms at grips in the natural stance and the opponent comes in with the arms at grips with your left leg forward. Keep his arms from trapping your right leg by use of the outer part of your right arm. Pull the lower leg to

his right hand were at the north of the house
and the wall of his own room upon the
his side, over the head of the bed, to the wall
the south, the door of the room, a small

Figure 4

[illegible]

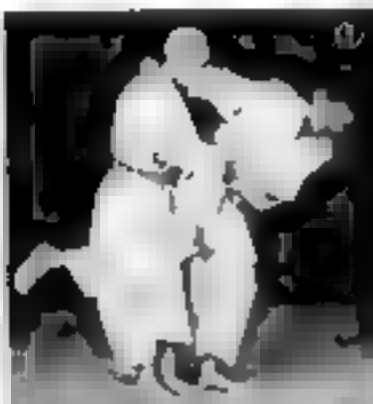
Remarks

The above is a brief summary of the work of the
 organization. It is a very brief summary, and it is
 not intended to be a complete description of the
 work of the organization. It is only a brief
 summary of the work of the organization.

சிவசுந்தரி 7

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JOURNAL 2

[illegible]

74. Uchamato

Interior th gth

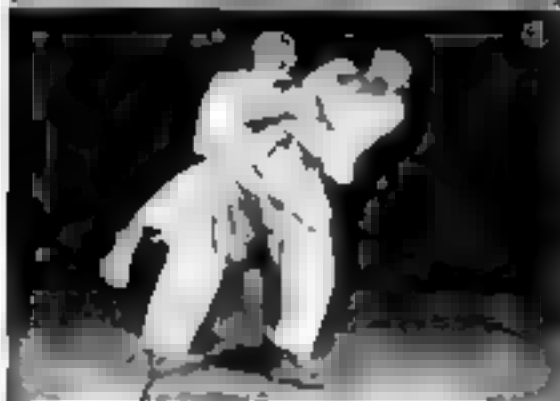
To the contrary, however, it will be noted that
 Letter No. 10, on page 11, had not been re-
 ceived by the witness until after the receipt of
 Letter No. 11, and that the witness was ready to
 issue a subpoena on June 18, 1910.

Answering 1

[illegible][illegible][illegible]

— *Journal of the American Medical Association*

1. **Вопросы:** 1. Какое значение имеет понятие "культура"?
 2. Какие функции выполняет культура?
 3. Как культура влияет на развитие общества?
 4. Какие формы культуры существуют?
 5. Как культура связана с искусством?
 6. Как культура влияет на формирование личности?
 7. Как культура влияет на развитие науки?
 8. Как культура влияет на развитие экономики?
 9. Как культура влияет на развитие политики?
 10. Как культура влияет на развитие религии?

[illegible]

Robot's room

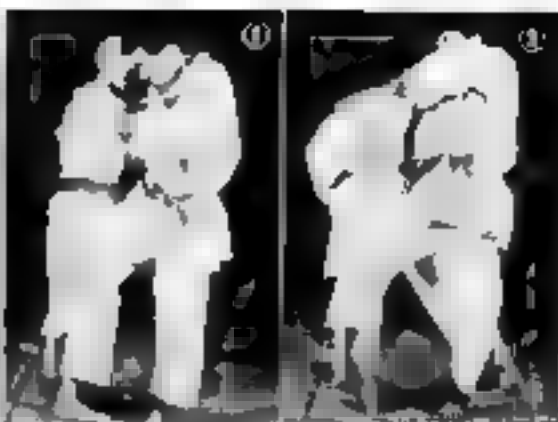
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4

| θ | PH. | σ | σ_{int} | σ_{ext} | $\sigma_{\text{ext}}/\sigma_{\text{int}}$ |
|----------|------|----------|-----------------------|-----------------------|---|
| 0 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 10 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 20 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 30 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 40 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 50 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 60 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 70 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 80 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 90 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 100 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 110 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 120 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 130 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 140 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 150 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 160 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 170 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 180 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |

1. Suppose the respondent who is asked why he quit was shaking all his eggs into a straining bowl by right should be asked whether he was on war judge the right to die for his fear if he put leg then a soldier's handling of the war out he found a woman will after him make offer to a girl to exchange all he could not

[illegible]



76. Osofogara

3.2.2.3. Δ_{2d} error saving

De feunde

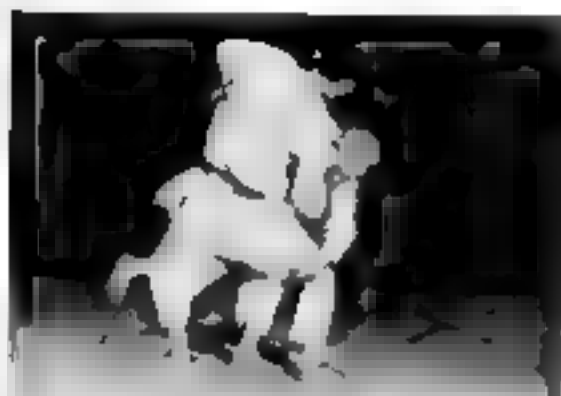
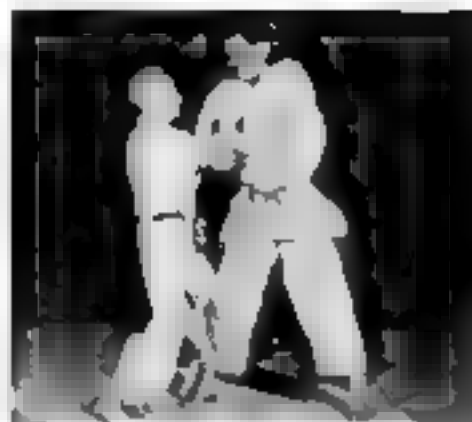
[illegible]

Kyrgyzstan

[illegible]

Experiment 2

[illegible]



Repetition 1

There is a person in a light-colored outfit standing next to a large, light-colored, stylized figure. The figure has long ears and a somewhat humanoid shape. The person is looking down at the figure. The background is dark.

78 Yokosuchi

Yokosuchi

Repetition

There is a person in a light-colored outfit standing next to a large, light-colored, stylized figure. The figure has long ears and a somewhat humanoid shape. The person is looking down at the figure. The background is dark.

Defense

There is a person in a light-colored outfit standing next to a large, light-colored, stylized figure. The figure has long ears and a somewhat humanoid shape. The person is looking down at the figure. The background is dark.

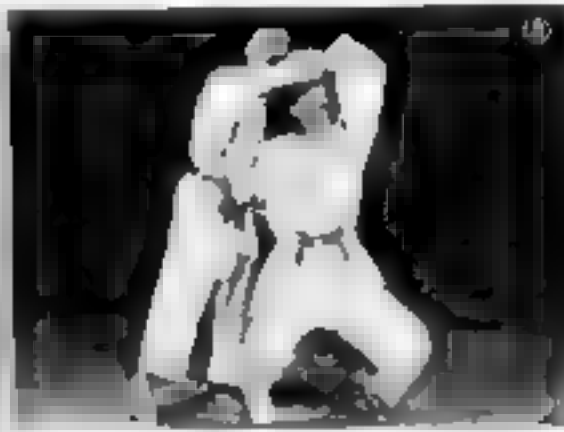


79. Harai-tsuri-kumashi

Defence against arm-sweeping

Defense 1

Suppose that you are in the *hiza-dachi* position. The opponent is in the *hiza-dachi* position and is sweeping your arm. You should block the sweep with your *te* (hand) and *tsuki* (fist) and then throw the opponent to the ground.



80. Seomage

Choke under arm

Defense 1

The opponent is in the *hiza-dachi* position and is sweeping your arm. You should block the sweep with your *te* (hand) and *tsuki* (fist) and then throw the opponent to the ground. When quick, you can throw the opponent with your *te* (hand) and *tsuki* (fist) and then throw the opponent to the ground. When quick, you can throw the opponent with your *te* (hand) and *tsuki* (fist) and then throw the opponent to the ground.





Defense 2

When he was in a position to defend himself, he would usually sit on the ground, leaning forward with his hands clasped together. He would then use his hands to defend himself, either by striking the opponent or by using his hands to block the opponent's attacks. He would also use his feet to kick the opponent.

Defense

When he was in a position to defend himself, he would usually sit on the ground, leaning forward with his hands clasped together. He would then use his hands to defend himself, either by striking the opponent or by using his hands to block the opponent's attacks. He would also use his feet to kick the opponent.

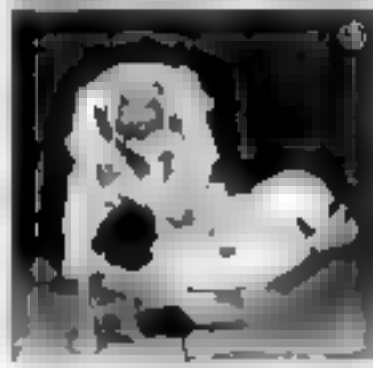
Repetition 1

When he was in a position to defend himself, he would usually sit on the ground, leaning forward with his hands clasped together. He would then use his hands to defend himself, either by striking the opponent or by using his hands to block the opponent's attacks. He would also use his feet to kick the opponent.

Repetition 2

When he was in a position to defend himself, he would usually sit on the ground, leaning forward with his hands clasped together. He would then use his hands to defend himself, either by striking the opponent or by using his hands to block the opponent's attacks. He would also use his feet to kick the opponent.





81 *Tatotochi* cushy dropping



Repetition 1

At the beginning of the exercise, the person is in a low, crouched position, facing right, with their hands near their feet. The person is in a low, crouched position, facing right, with their hands near their feet.

Suppose, with the person in a low, crouched position, facing right, with their hands near their feet. The person is in a low, crouched position, facing right, with their hands near their feet. The person is in a low, crouched position, facing right, with their hands near their feet.

Repetition 2

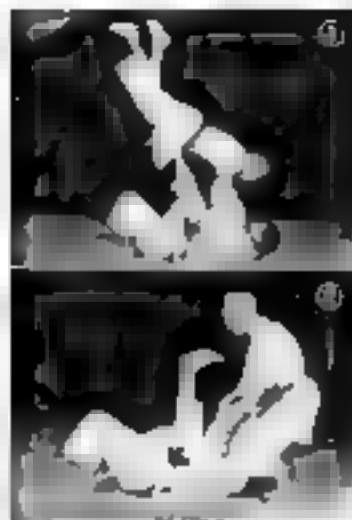
The person is in a low, crouched position, facing right, with their hands near their feet. The person is in a low, crouched position, facing right, with their hands near their feet. The person is in a low, crouched position, facing right, with their hands near their feet.

Repetition 3

If the person is in a low, crouched position, facing right, with their hands near their feet. The person is in a low, crouched position, facing right, with their hands near their feet. The person is in a low, crouched position, facing right, with their hands near their feet.

Repetition 4

Having already seen the person's mind shake off his right sleeve and was hanging still, down like he arm in *Don't let it go* it is no more sweeping. The person has right foot touch, he then right knee down. Then he will lay down on the back.



84. Tumoenage

(Large standing throw)

Defense 1

Suppose the other tries to cut the right side. Throw up right foot and step backward. If the other is strong enough, the right side of the body will be thrown forward. He will be out of balance and will be thrown.



Defense 2

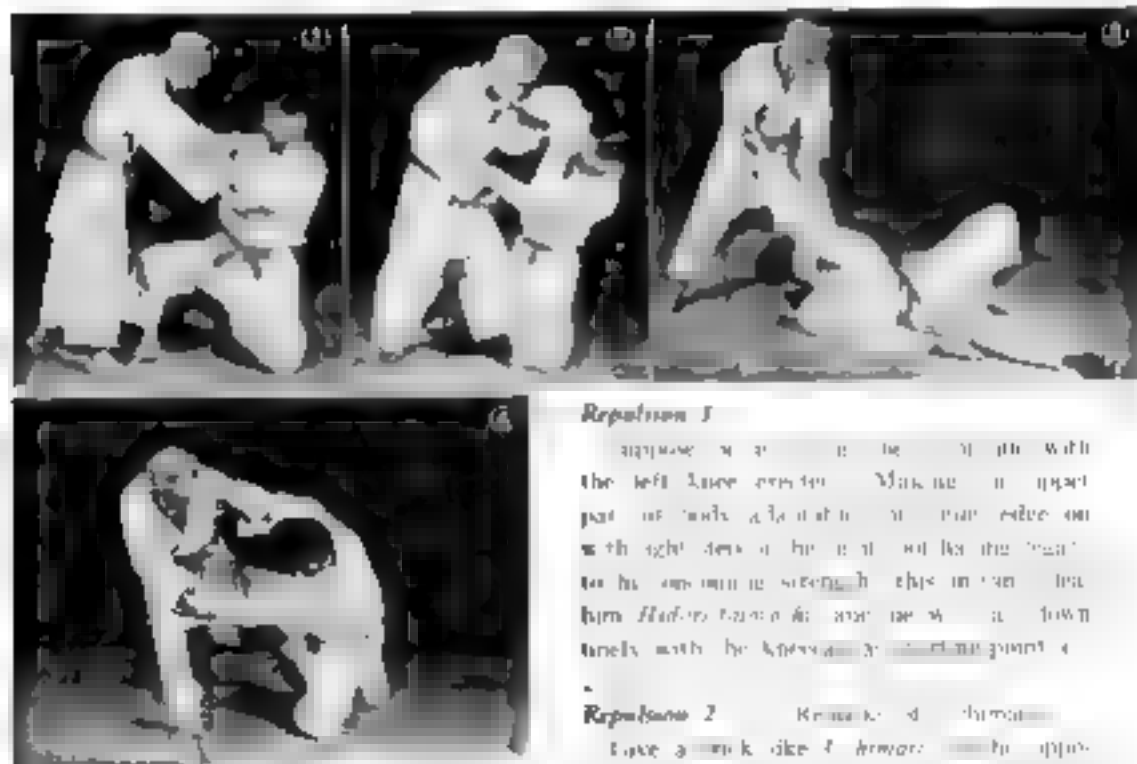
Suppose the other person is later in the attack and the other is later in the attack.

Repetition 1

The first step is to cut the right side of the body and the other side. When the other is later in the attack, the other will be thrown. The other will be thrown.

Repetition 2

One of the steps is to cut the right side of the body and the other side. When the other is later in the attack, the other will be thrown. The other will be thrown.



85. Ukotoshi

(Floor and dropping)

Repetition 1

Suppose the other is later in the attack with the left knee extended. Making a right side of the body and the other side. When the other is later in the attack, the other will be thrown. The other will be thrown.

Repetition 2

Take a right side of the body. Making a right side of the body and the other side. When the other is later in the attack, the other will be thrown. The other will be thrown.



86. *Tawazugaehe* Straw-frog facing up, spread

Repetition

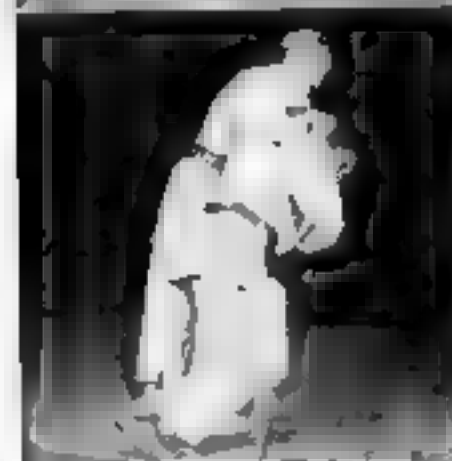
When the dancer is at the end of the circle, feet flat on ground, he kneels with his knees at the front in a wide position. He then sits back, feet together, the hands on his knees, palms flat. The dancer then steps forward with his right foot, then his left, and finally he sits back on his heels, feet together.



87. *Sotomatsukomi* Extension, crouching to

Repetition

Aspose by kneeling on Sotomatsukomi from Kasei and push away from self, feet slightly apart, thrust back, hand on front of chest, arms out, arms back, legs beginning to crouch, the dancer then sits back on his heels, feet together, the hands on his knees, palms flat. Now the dancer is in a crouching position, feet together, arms out, arms back, legs beginning to crouch, the dancer then sits back on his heels, feet together, the hands on his knees, palms flat.





89. *Ushirogoshi*

Kirari wa shi

Defense 1

The defender is in a ready position at the rear of the opponent and when the opponent has thrown a *kirari wa shi* (back take out) he will lean forward and he will lose his balance. The defender will then grab the collar of the opponent's kimono and pull it down to his feet. He will then pull the opponent's kimono down to his feet and he will be in a position to throw him.

Defense 2

The defender will grab the collar of the opponent's kimono and pull it down to his feet. He will then pull the opponent's kimono down to his feet and he will be in a position to throw him. The defender will then pull the opponent's kimono down to his feet and he will be in a position to throw him. The defender will then pull the opponent's kimono down to his feet and he will be in a position to throw him.

For further details see *Judo* by J. H. H. H.





90. Oguruma big wheeling

This is one technique of *tsukuri* (making) to make the opponent's physical center well off his feet so that he is thrown. It is one of the very serious techniques in judo and is not to be taken lightly.

Repetition 1

When in the *tsukuri* (making) position, stick and edge of the right foot are used to move up the right leg. The torso is not bent a little at first. It is the feet and edging away and a balance will develop in the rear corner.

Repetition 2

When in position of *tsukuri* to the side on the left corner, you are to oppose his weight by going to the back. *Harae ohi* (pull) the upper body just past forward to the side and the upper part of the leg which will be right corner is used to get into the position. *tsukuri* (making).



91. Ukiwaza floating times

Repetition

Suppose an opponent use the technique of each other. One has to adjust and the movements be taken when all of the right and left side are into both feet. It is not necessary to pull all the weight on the feet. As a rule, they have to be used to be used.





92. Kataguruma

Rolling cart wheel toss

Repetition

It is performed with the right foot
placed on the opponent's position. As
soon as the right foot is placed on the
opponent's position, the right foot is
lifted up and the right foot is
placed on the opponent's position.

Repetition 2

When the right foot is placed on the
opponent's position, the right foot is
lifted up and the right foot is
placed on the opponent's position. The
right foot is placed on the opponent's
position and the right foot is
placed on the opponent's position.

Defense

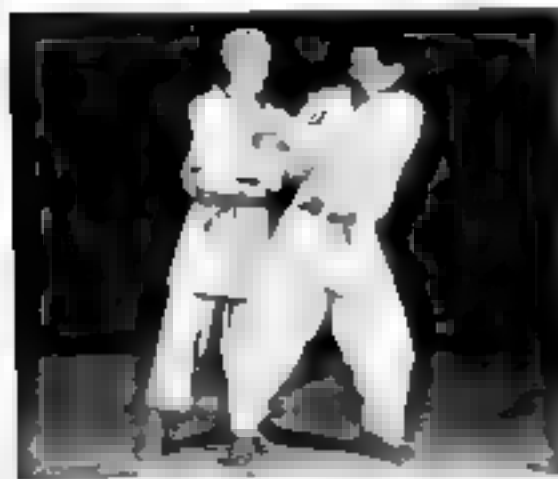
When the right foot is placed on the
opponent's position, the right foot is
lifted up and the right foot is
placed on the opponent's position. The
right foot is placed on the opponent's
position and the right foot is
placed on the opponent's position.



93. Tsunagoshi

Waist angling

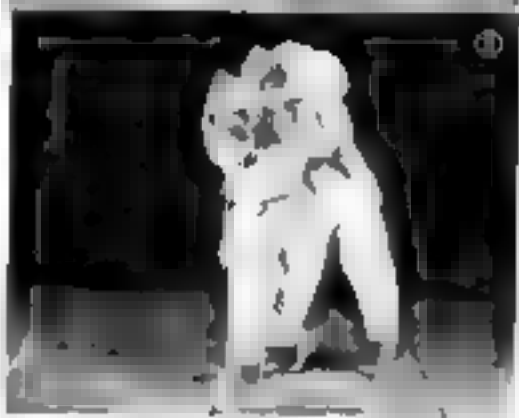
Opponent has it when in this angling of
waist you should take the mid drive of the
opponent and with a victory of the *tsunagoshi*
(square in *tsunagoshi*). Against an oppo-
nent's small angling of waist, square he
takes right side *tsunagoshi*. When you
he acts quickly in his right action through
he outside of his right arm chesting in
manage your both opening the right and
it will be a fine defense. Then use it time
in attacking him inversely with the use of
tsunagoshi Repetition 1



58. *Chloro-olus*

Figure 1. The structure of the proposed model.

Results

[illegible]120. *Dactyloctenium*

✉ J.L.Hughes@ucl.ac.uk

References

[illegible]

REFERENCE TECHNIQUE





102 Akatigadeish — loc. pl. F. TALLER

| | |
|---|---|
| $\begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix}$ | $\begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix}$ |
|---|---|

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Discussion

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group (CG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG). The subjects were divided into two groups: the control group (CG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG).

[illegible][illegible]

1. *Journal of Management Education* 2000; 24(1): 10-19.

[illegible]103. **Mortgage**

But we have to

£. 54

The purpose of the new law is to
 to allow the holder to be able to
 under the law when the law is
 in the law when we need will
 of the law in the

Prüfung

[illegible]

up while dropping down the waist and to synchronize with the abdomen strength then technique. Then bow him down over the shoulder while throwing away yourself to the rear.

Both 14 & 15 must show the role of A. In 14 it is though one person have or see the opponent's waist when in danger of being brought down. So finally you must be able to keep in front of the opponent with the waist working backward. In 15 as he grasps your left with the right hand, your right hand to be used as a pivot, left arm of the opponent and the right arm of the opponent with the left hand then as though he power says of his right arm of the opponent. He will not be able to move with the waist of the opponent he will be pulled down over the shoulder.

Caution 1

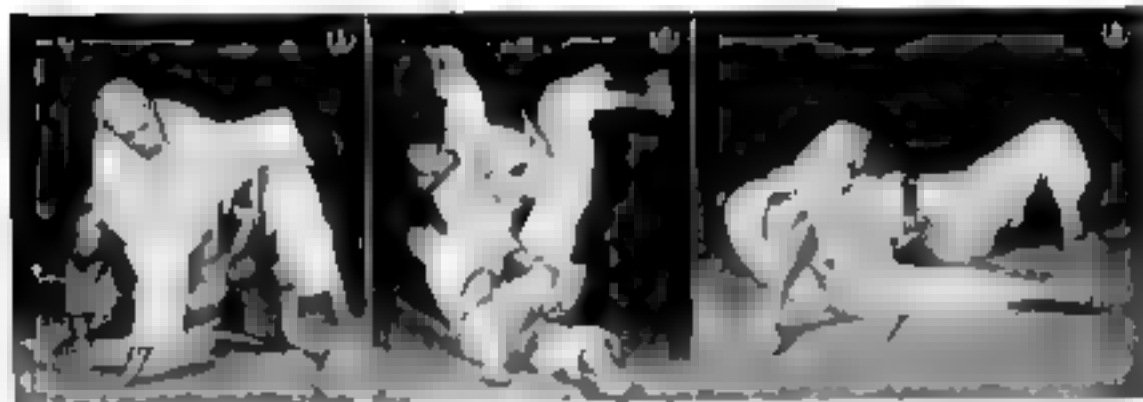
When you embrace him, your feet must not be well down to the rear, but it is still important to make them nearer to the front.

Caution 2

It is when embracing with hands one of his leg and make the right side on the left side posture you should apply the technique by bringing up feet to the inside the inside of the feet.

Caution 3

The main idea of ending his first the right when you bow him over the right shoulder and to the left when you bow the right shoulder. But you must only will turn is your face when it over your shoulder.



106. Kakuewaki Embrace dividing

Cost

This is to overturn the opponent by pulling him down by embracing him tightly. You must be quick while you are embracing.

Practice

The opponent will sometimes show his back while using some technique or if on you will try to be back to embrace him behind. In such a case he will often forward to escape from down. It will be on all over with the waist cannot use defense. Or in a free place. You must try an attack around him to his back. Then in order to turning, he will be on all over. This is

the best chance imaginable for you to use the technique. You remove your left foot toward the rear of his right foot so as the left lower part of your abdomen is in a close touch with his side waist and his upper end of the side thigh. Then edge to him with the waist lowered in the left defense you are advancing the right foot a little deeper on the toe of his right foot. At this instant it says he is not held with the left hand running along the left from his rear left waist and embrace him up. With the right hand is grasping the left middle hand through the right inside the instant while strengthening the left side of the lower abdomen and embracing him up by abandoning course in the right turning way. Bow him down to his left side corner.

107 **Anzahl der**

† Not placed under Pleistocene age division

Figure 1

The estimate is large when a group is to be queried. In case on right there is the question: will there be any interest in a group of 1000 people? The design is simple but the question is: will there be any interest in a group of 1000 people?

Part 1

It is clear from the manner in the fore-
 man is to be noticed the opponent spoke as he
 is to the man who is in order to speak
 the first of these when he was his hand-
 ick. For he has a stick in the right
 of the stick a stick in a stick right in
brushes a stick in the stick in the stick
 as an in right hand in the stick of the stick
 of his right hand and hand the lower end of
 though the right hand is with and brush
 the lower end with the stick hand as of
 sweeping and pinning and throw him down
 as he was in the stick in the stick in the stick

[illegible]108. *Onoto-neushi*

Big + smaller dropping

Event

This can be shown from the equation by
 substituting the mass density $\rho = \frac{m}{V}$ and the

Bedrock

Suppose with me at 2:00 in the high natural water. I see your hands to be again on a line ten. The right hand has weight on the heels. While pushing and turning from you to the seat edge and the feet together with hands to be outside of his right and in the natural way. Then bend on with rail so as the water thigh rushes by the upper thigh of his right leg. The moment you rise up, the knees are high to his right ear waist.



left foot will advance forward in the natural way according to timing stability. If he

in the extreme right semi-defensive posture without his feet and his upper body being in the right foot. At the instant drops out with in the round shape way while getting into is in the way. As soon as you step he left foot in the right side to his touch. Because he upper arm is in the left side with your right arm then you to control his right his control. But the front part of your right foot point to his right foot touch and swing him up in the round

in way. Have intention to be hands rotation. Lift up arm will bring down to your right shoulder side. Then with will be through down in a straight line 4-3. When both are at front you give straight self defense posture in order to leave no Sumigashi or I know he will sometime injure your left foot to advance forward by withdrawing his right foot. He rear and pulling up the right hand. At this instant you must rear his head and all your left foot to the inside of his foot by withdrawing. Lifting and control line him. Push the right leg to his right rear high and try the technique. Then it is you that will throw him down instead of his throwing you down.

Caution 1

Be sure that the sole of foot is placed in a in the floor.

Caution 2

Be careful of the leg. Be put on the both feet on him be definite.

Remarks

The most advantageous way of gripping must be possible to oppose to his right self defense and to his self defense and to right or left. However, the technique is built in such a way that it is not in the intended position of the leg will be imperfect and consequent the technique will not set successfully.



110. Obiotoshi Belt dropping

→

Cost and practice

The is to be built is grasping the front end of the opponent with one hand. You can take his rear belt with ease to deal him a kick will be quite a trouble. But he will not cause a harm. In order to grasp the front belt you will drop and break him



If his right foot comes when both are in grips in each other's right hand, as are. While his right hand is being lifted the left hand pulling down on him in momentum and you will grasp his front belt by underslipping the right hand. Now while dropping him to his right front or side edge, on right foot to the inside of his right foot (see and grasp the front belt with the right hand reversed). I walk off his right hand with your left hand the dropping down your body edge your left hand down his left heel onto his back. At the instant when face up his left rear thigh high and he can not support him by both his front left thighs with his strengthening the right hand using. Use hand striking strength to the left lower end of your stomach catching his right hand, supporting him in. Here must the left side of waist a little to the rear and he will fall down just behind you with the leg in a job as he a.

Caution 1

Both fall down a distance enough the other will suffer much when so be careful not to run together in an instant you are



Caution 2

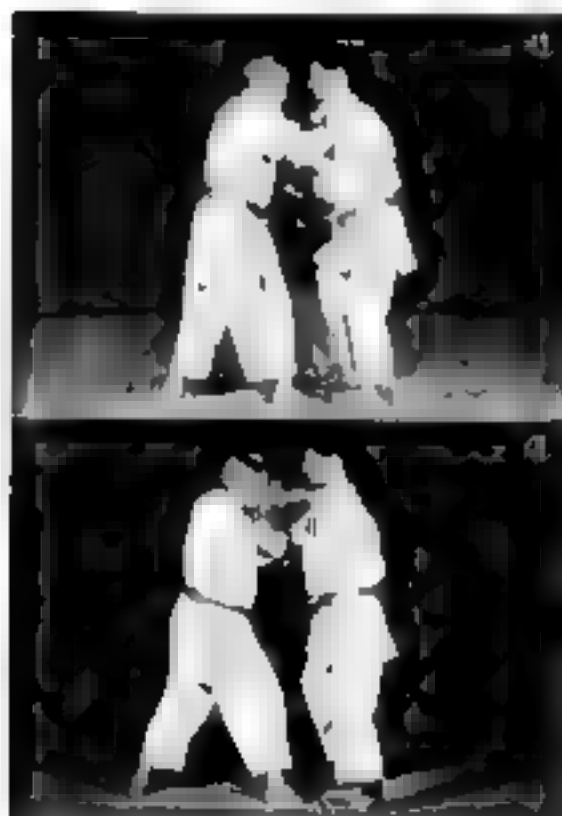
When grasping his front belt and his right hand to the space we put over a grasp enables you to swing him the up and to set the feet to the

Remarks

Both being in the right position you must grasp his front belt over his right hand in front of his hand. When you see him with the front belt as he is before his right arm is lost and embrace him in and with your left hand through a up technique will move quite smoothly. If you he grasps you holding the front belt with the left defense way you will win victory with ease. Here is why you can win you must use your whole strength to the right has has grasped on your hip. In a next step you will go to the right with the right hand with the right side and you he is knee on the floor and he will fall forward. In such a case your technique the moment you stand up according to his strength and it will be splendid success.

enable it to throw him down all the more splendidly.

Here is a case in which a man in managing overcomes each other in grasping. When the opponent crouches out he lets foot forward in a manner as if he were quite bent in. In this posture another first step just as he crouches out of his opponent have to support his back leg. He must be kept out to the top of his right foot & around our body a little to the left and then the technique according to his view is necessary. Then he will be thrown & should not be with a strong & a strong.



113 *Kansetsuotoshi*

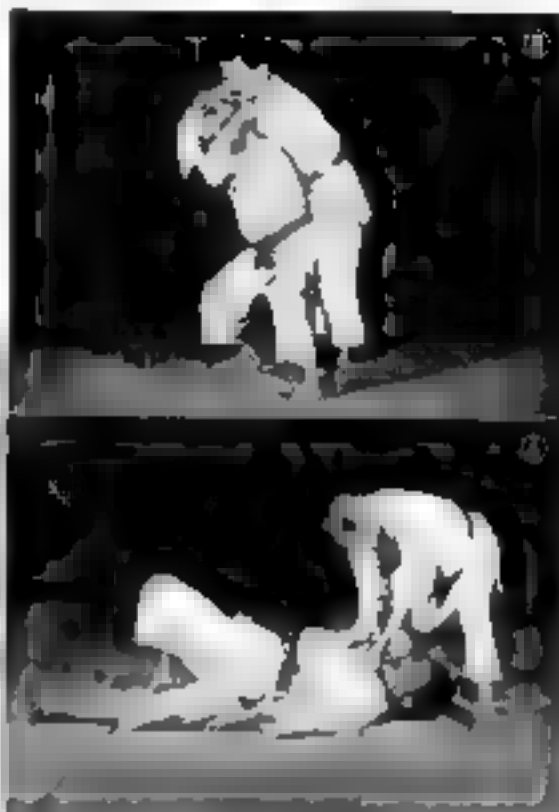
Rock dropping

Our

As shown in the picture, a man crouched with both arms and legs in a crouching position. The opponent, *Nakao jime*, is in a crouching position, with his arms and legs in a crouching position, and his arms and legs in a crouching position.

Caution

Do not strengthen the hand grasping the leg of the opponent who struggles deeper and deeper, and if not for his defense he will be thrown or holding tightly.



Precaution

Opponent crouches in the right posture and uses the opponent right arm and the right hand to move and the left arm and leg reversely with the left. A kick like an and on with the use of the right arm and the right hand to move and the left arm and leg reversely with the left. A kick like an and on with the use of the right arm and the right hand to move and the left arm and leg reversely with the left.

At the moment of the right arm and the right hand to move and the left arm and leg reversely with the left. A kick like an and on with the use of the right arm and the right hand to move and the left arm and leg reversely with the left. A kick like an and on with the use of the right arm and the right hand to move and the left arm and leg reversely with the left.

Lesson 1

When he has been with me several
 days with a fear of his fear he has
 found it to be an important and necessary

Lesson 2

When he has been with me several
 days with a fear of his fear he has
 found it to be an important and necessary

Lesson 3

When he has been with me several
 days with a fear of his fear he has
 found it to be an important and necessary



114. Uchiyaguruma

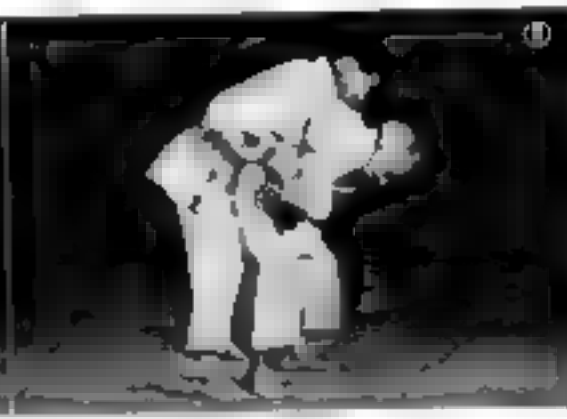
Ken wasei-ya

Text

In the shop, now, the owner has
 with him a very good horse, and
 a small cart, and a horse.

Practice

When he has been with me several
 days with a fear of his fear he has
 found it to be an important and necessary





115. *Teguruma* (Hand wheeling)

Gist

This is to throw down the opponent. In the first lower step, they are approach in a crouch when standing. thrust one of your hands to his neck waist through the thigh & a with leg are raised up high and he will fall down in the back.

Take the low crouch in the forearm comb and as you move forward in a crouch way for a short lower waist touch his jaw and abdomen. As he is in a crouch position the waist will lower and lift him up. Then the moment you bend your right posterior and move it into his left exterior thigh when you lift your right leg lift your then he will fall down hearing & you will make him lean. he will not get up any stick in *Uchi-Sukerigakko* way with your right waist leg & in and he will show will be lost.

Comment

Despite the technique in setting same time both in foot and posture. It is with will fall down and the setting high leg way. So a master defeat him in a way in which he step and grow with his feet with a good place.

→

Practice

Rich experience in practice will enable a player to deal the technique effectively. It is going round to him in many practical case. the technique is best effective when the opponent attacks in with a foot arm in *Haraguchi* or *Uchi-Kata*. Suppose he uses *Uchi-Kata* in each other with both of posture. The moment you have your foot a little when you use the right hand and



117. *Hasamiguchi*

(Serpent Expansion)

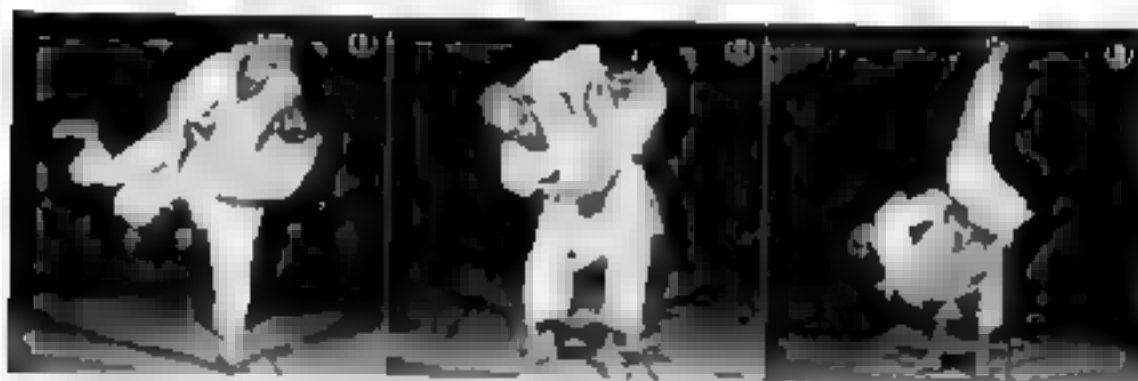
Goal

To expand the movement of the arms and legs, and to expand the chest.

Practice

To do it, the person should be in a crouched position with the arms extended forward. The person should then move the arms and legs in a circular motion, expanding the chest and the arms and legs. The person should then move the arms and legs in a circular motion, expanding the chest and the arms and legs.

The person should be in a crouched position with the arms extended forward. The person should then move the arms and legs in a circular motion, expanding the chest and the arms and legs. The person should then move the arms and legs in a circular motion, expanding the chest and the arms and legs.



118. *Tobigushi*

(Slapping Waist)

Goal

To expand the movement of the arms and legs, and to expand the chest. The person should be in a crouched position with the arms extended forward. The person should then move the arms and legs in a circular motion, expanding the chest and the arms and legs.

Practice

To do it, the person should be in a crouched position with the arms extended forward. The person should then move the arms and legs in a circular motion, expanding the chest and the arms and legs.

The person should be in a crouched position with the arms extended forward. The person should then move the arms and legs in a circular motion, expanding the chest and the arms and legs. The person should then move the arms and legs in a circular motion, expanding the chest and the arms and legs.

to one a little farther drawing an arm. At this point he retreats a few steps, he took something from his belt down to his left side, then he is standing which he left him a drooping down.

Practice 2

When with group both deers and come to do in the morning, after we are not he is a little bit of a *shuwa* *shuwa*. quite often he is a little bit of a *shuwa* *shuwa* he also is a little bit of a *shuwa* *shuwa*.

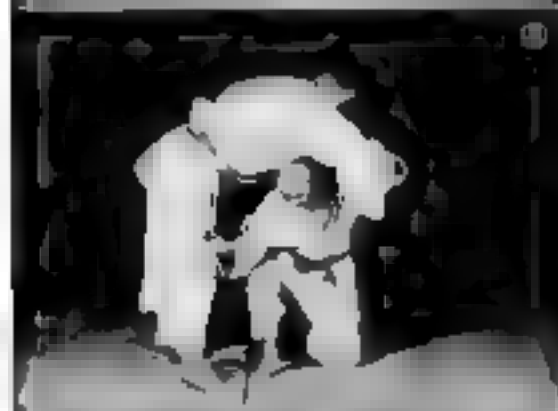
Practice 3

When the opponent uses *Heiwa* *Heiwa*

with a lot of *Heiwa* *Heiwa* and then with his regularity. Each and every he opponent put in his rear corner and he will not be able to.

Conclusion

In wrestling he opponent's legs and arms and head he will be always in a position which will be a little bit of a *shuwa* *shuwa* shows a quick sense of motion in order to do something a little bit of a *shuwa* *shuwa*. There are a few things to be done in a little bit of a *shuwa* *shuwa*.



123. *Tamaguruma* (Bull wheeling)

Get

It requires much stamina or strength and a close touch with the opponent in order to throw him down over the head or using *Seomura* or *Kada* *Seomura* over shoulder or by a shoulder wheeling. It is a very difficult study.

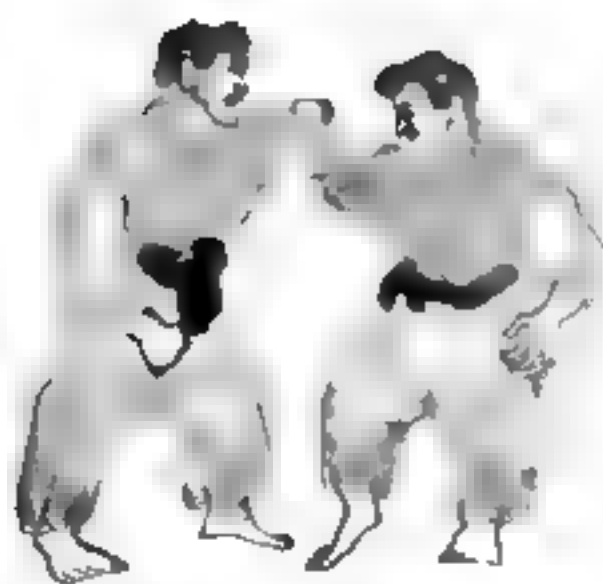
tried to find out a form with which to throw down the opponent finely only by a mere momentum this is the very technique thus called *rei*.

Practice

Suppose both are at grips in the right narrow posture. As shown in (1), lower down your body by putting the left kneecap to the floor (2) while throwing and breaking him in his right front corner. Rub his right knee downward with the back of your right hand

as if suggesting him to deprive him of his attacking spirit. At this moment pull down the left hand (which is holding the right sleeve) in an arc-drawing way and he will fall down over the head in your left front side corner. If he pushes out the left leg to the left front in order to avoid his danger being broken in the right front corner (4), put down the right kneecap and the left leg bent. Try the technique as quickly as suggested above and he will fall down headlong so finely in your left front corner as shown in (5).

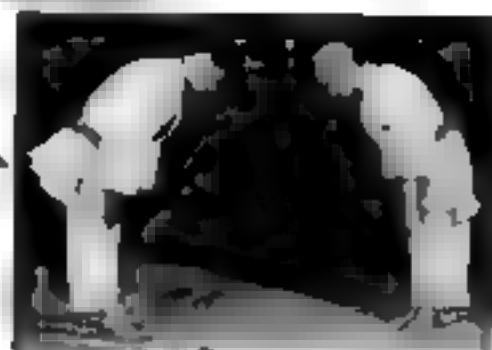
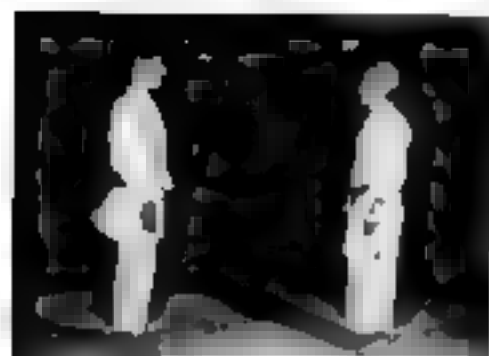




15 REVERSE FORMS OF THROWING TRICK



"Judo is limitless" is the author's faith. To indicate the reason plainly fifteen reverse forms of *Nagewaza* contrived by the author are explained namely the variety of tricks are suggestive, for instance, of repulsion or of taking the initiative of the opponent's intended trick and others in order to win victory. In general, the forms are divided into two: one is '*tori*' taking and the other '*uke*' receiving. These are practised by common consent, but the mind should be true to a real fight. Therefore, you must acknowledge the practice of the forms will bring you to the cardinal principle.



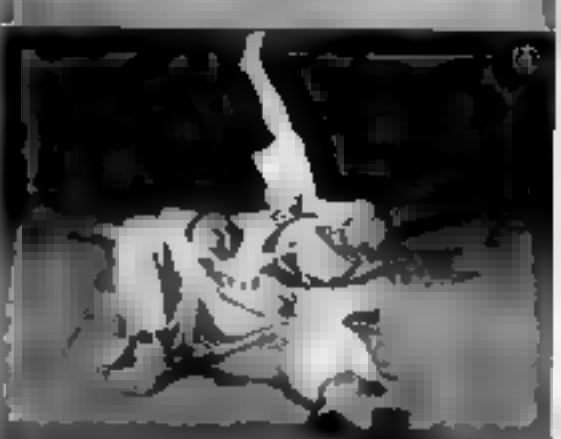
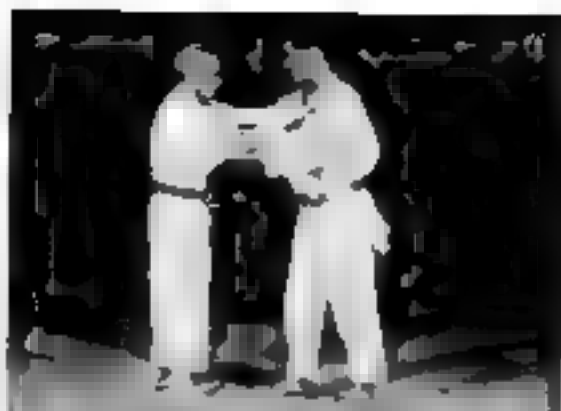
Practice of the forms

To exercise the practice as forms, both players stand face to face at a few meter's intervals in the natural proper posture, and exchange a bowing salute. Then gradually approaching grip each other in the right natural posture. They begin with *tsukae* and *torikae* will follow it ceaselessly according to movement of *tsukae*.

◆ From *Seomage* (when dealer
to *Yokoguruma*)

See this on the same page

As *Seomage* he will step in the same posture as *Seomage* (from *Seomage*). Being under the truck with his right leg slightly raised, he himself, he thrusts the right leg into *Seomage* high up to use of *Seomage* strength to put him down. Then the *Seomage* will step in the motion of the body leaning downward. Then *Seomage* take the posture of the other *Seomage* take and let the *Seomage* judge of the right of *Seomage*. The opponent will be down in *Seomage*.

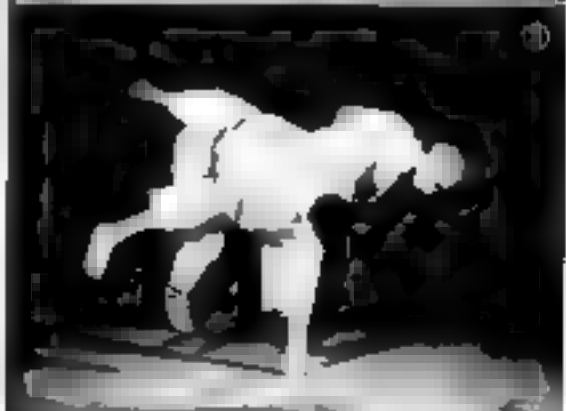


From *Kataguruma* (when player
enters) to *Seomage*

As *Kataguruma* at he will step in the same posture as *Seomage* (from *Seomage*). Being under the truck with his right leg for control and he will move the other *Seomage* in his motion. Then *Seomage* will step in the motion of the body leaning downward. Then *Seomage* take the posture of the other *Seomage* take and let the *Seomage* judge of the right of *Seomage*. The opponent will be down in *Seomage*.

center *Obiotoshi* when player
opposed to *Ogaruma*

As shown in Fig. 1, center grasps *Los* from right with the right hand & the left hand. He then seizes the left hand with his right hand while stepping back to a stance on the side. The moment he does this, *Obiotoshi* does what is called *Uchi-ot*, a throw, a quick twist to the back of the left foot, the right foot will be safe.





125. *Ashiwaza*

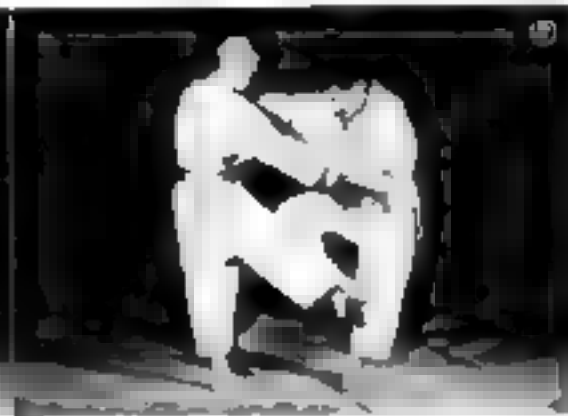
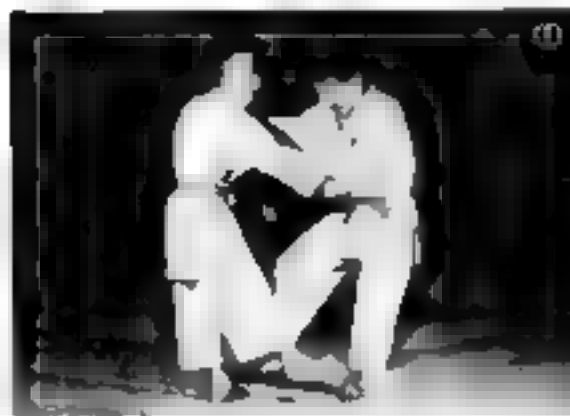
PIKE TRICK

From *Okurashibara* when
 going to *Tsubamegashi*

As *Toku* comes in and goes to take
 the *ashiwaza* (first posture) and *tsuki* over
 the *tsuki* (upper leg) *tsuki* with the right hand
 and the other with the left *tsuki* over *tsuki*
 with the *tsuki* and *tsuki* in a way *tsuki*
 to *tsuki* *tsuki* to the right *tsuki* and *tsuki*
 in all this *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*
tsuki *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*
tsuki *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*
tsuki *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*

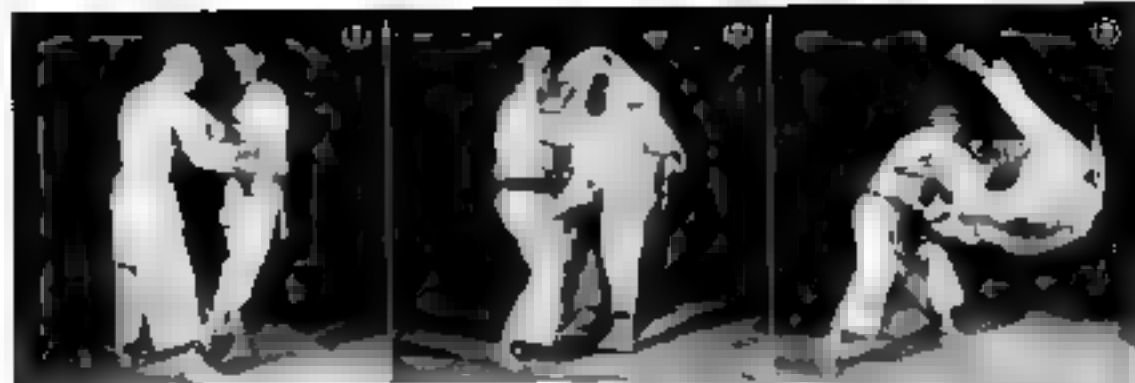


The *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*
tsuki *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*
 to *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*
tsuki *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*
tsuki *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*
tsuki *tsuki* *tsuki* *tsuki* *tsuki* *tsuki* *tsuki*



From *Kouchigan* when *tsuki*
 to *Hizaguruma*

tsuki and *tsuki* at *tsuki* in the right
tsuki *tsuki* *tsuki* and *tsuki* *tsuki* *tsuki* and
 break *tsuki* up his right *tsuki* corner while
 withdrawing the left foot in step to the *tsuki*



From *Sasae-tsuribomoshi*
when dealt to *Sumotoashi*

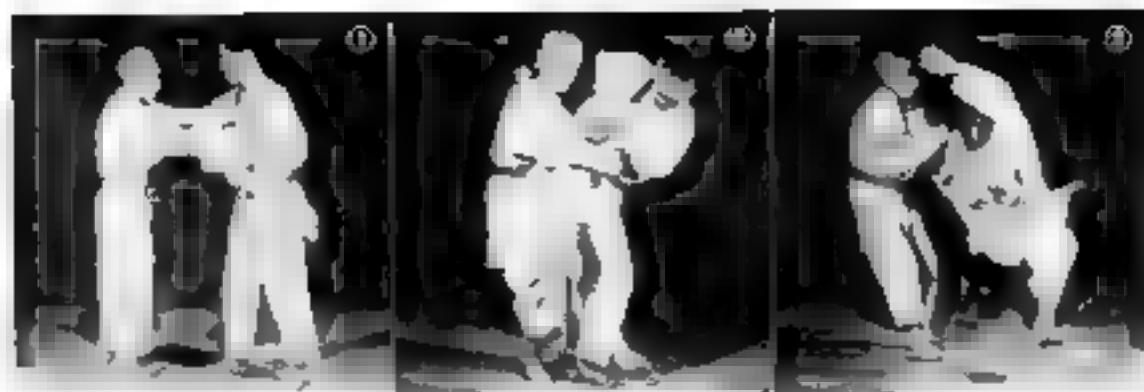
Both are in a *grip* in the right natural posture and *Tori* advances one step forward in order to *Tori's* movement. Then at the second step *Hidari-tsuribomoshi* is used. The direction of *Tori's* left foot side touches the lower end of the right leg when he throws *Sumotoashi* while removing the left foot. The right foot is kept by lowering the body. And the opponent will be down splendidly the body falling the air (3).



From *Uchimata* when dealt
to *Taiotoshi* cutting the air

Both are in grips in the right natural posture and *Tori* tries to break the opponent's balance by inclining him to be in the left turning movement. Then according to this movement *Tori* will not adopt the left turning posture but at the first step he will try to deal *Uchimata* (1). *Tori* having read the opponent's mind at the 3rd step lets the other in the air by wanting off his leg (2). At his instant *Tori* adopts *Hidari-taiotoshi* (3) the opponent will be compelled to fall down rotating (4).





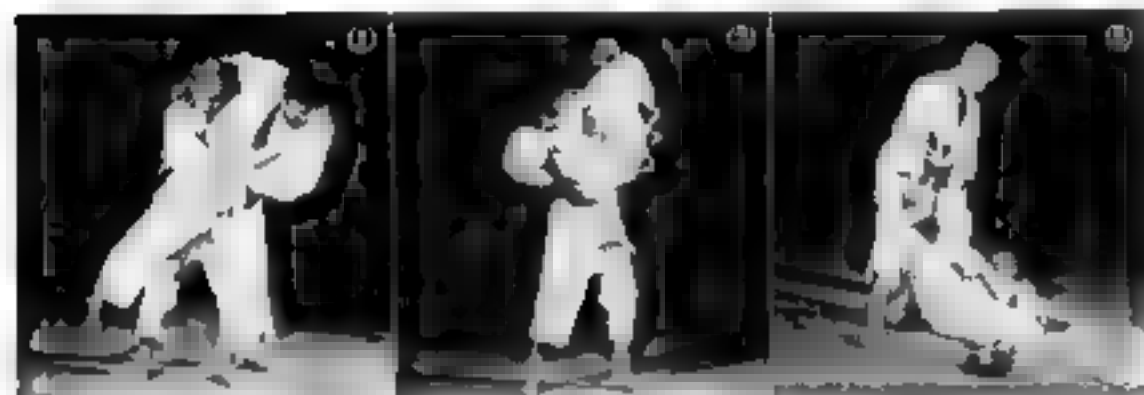
126. *Koshwaza*

(Waist trick)

From *Hanegoshi* when desire
to *Kangoshi* repulsive rearing.

Both are at grips in the right natural
posture and at the first step the other is an actor

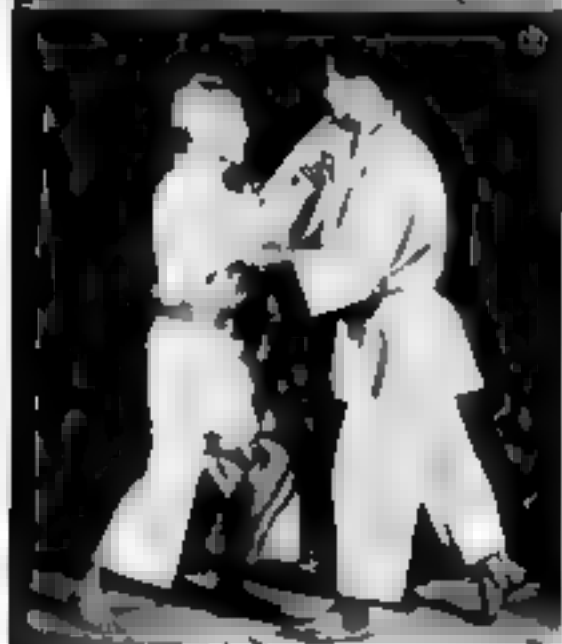
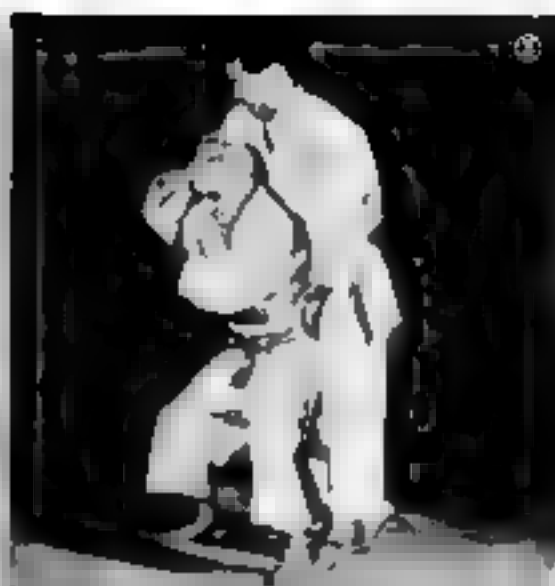
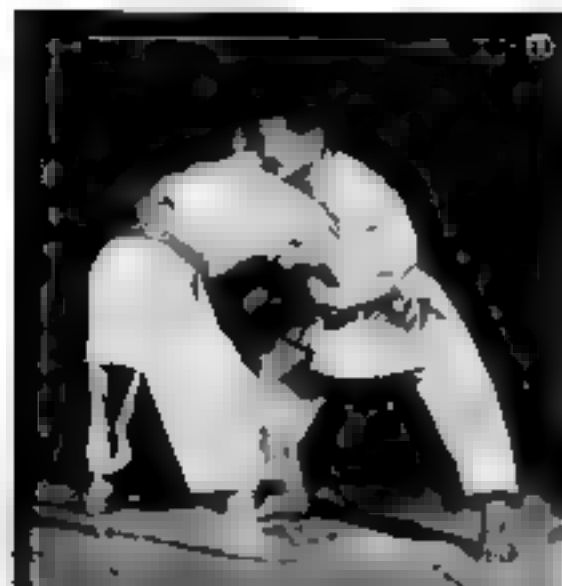
step by step in order to break him in his right
and support him at his side. He tries
to the game by himself. The man *Hanegoshi*
is at the first step. At the second step the
repulsive rearing, the trick is completed.



From *Hanegoshi* when desire
to *Ushirogoshi*

Both are at grips in the right natural
posture and at the first step the other is an actor

Kangoshi. This is the first step in the
the other is an actor and repulsive rearing
the man is lowering his body with a little
force strength of the lower arm. Then
the technique will be finally completed.



From *Ogoshi* (a four-arm grip)
to *Ippon-Seonage*

The instant *Uke* tries *Ogoshi* when both are in four-arm grips, when *Tori* uses his right hand on *Uke*'s right wrist upper arm pit while holding *Uke*'s right arm under *Tori*'s left

arm pit, *Tori* is seated and approaches the other by controlling the latter's right arm in the reverse way. So *Uke*'s body is forced to be erected. This instant *Tori* unhooks the hooked grasping hand and changes to *Ippon-Seonage*. Then the opponent will fall down at once over his head.

GENERAL RESUSCITATION





127. Breath resuscitation

Purpose: Art of resuscitation applied to an expiring player

1. *Erikatsu* (lapel resuscitation)—1

Posture:

- (1) Seat *Uke* as shown in (1).
- (2) Lean him backward at an angle of 30°.
- (3) *Tori* supports him by putting the knee on the backbone.
- (4) As shown in (2), *Tori* clasps lightly the other's neck lapel with the thumb in the inside of lapel.
- (5) *Tori* puts both hands side by side with the fingers downward.

Resuscitation:

- (6) Press them down lightly at a stroke.

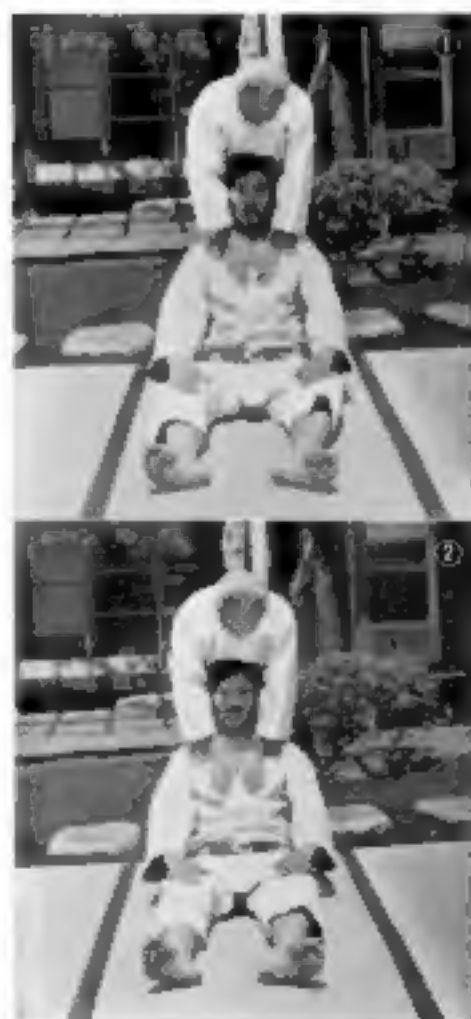
2. *Erikatsu*—2

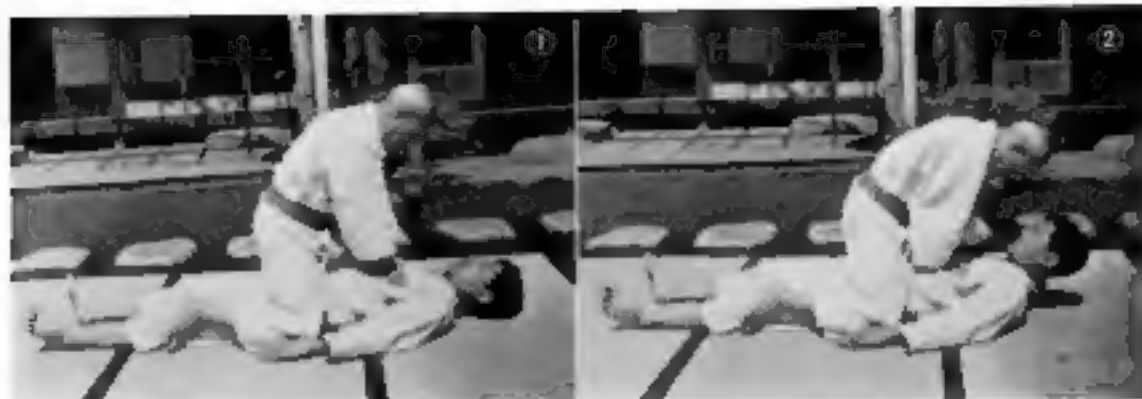
Posture:

- In (1, 2, 3), the way is the same with the above.
- (4) *Tori* puts the base of hand just on the lower end of the collar bone (1). The hand palms are put on the swelling breast with the fingers lightly apart as if covering the breast with the palms.
- (5) Bend over the breast as if the bodily weight were upon the hands (2).

Resuscitation:

- (6) Press them down lightly at a stroke.





3. Resuscitation to a player lying on the back.

Posture:

- (1) Lay down the player on the back.
- (2) *Tori* sits astride of him with one knee erected.
- (3) Hands are on the breast flatwise with the nipples peeping out between thumbs and pointing fingers.

- (4) *Tori* puts the bodily weight on the hands, giving strength to the finger tip as if wringing up the breast with the root of hand.

Resuscitation:

- (5) Press down the breast strongly to the region of stomach.



128. Testicles resuscitation

Purpose:

Art applied to a player falling into a swoon owing to the testicles being kicked.

Posture:

- (1) If the testicles are kicked up, by the effect of the sharp pain following, the surrounding regions will often get stiff reactionally. They are well massaged with the inguinal region as center.
- (2) *Uke* is seated (1) with the legs stretching out.

- (3) *Tori* thrusts the hands through the armpits and embraces him up and drops him down again and again (2, 3).

- (4) Or, *Tori* grasps firmly the hand on the side of the testicles kicked up, and hangs up the half part of body affected.

- (5) *Tori* kicks lightly the waist bone (4) with the foot sole (4), or strikes and rubs the testicles and returns them to the scrotum.



129. Drowned-body resuscitation

Posture:

- (1) This is the resuscitation art applied to a person picked up from the water in a synoptic state.
- (2) Before everything water-disgorging art is given, and next breath resuscitation.
- (3) In many cases, the body is chilled to the bone, so always be mindful of warming it.

Posture:

- (1) Undress the body.
- (2) *Tori* makes *Uke* lie down over the knee (2).
- (3) Or, some strong person lies on the face, on whose back make *Uke* lie flat on the face.
- (4) Or, if a large vat is procurable, make straw fire, and on the vat the body is laid on the face for warming.

Resuscitation:

- (5) After rubbing well all parts of body, press the waist up to the stomach several times with the palms for water disgorging.
- (6) Or, shake the body, right and left.
- (7) Disgorge the body by rolling the vat.

Caution:

There is the possibility of resuscitation within 20 minutes since a man is drowned (viewed in medical jurisprudence).





General caution

When *Ike's* body is stiff, lay him on the back. *Tori* must rub down every part of *Ike's* with the palms many a time, especially from the neck down to the femoral region in order to ease the stiffness of the body. (Resuscitation inducement)

Caution in application

- (1) When the bodily stiffness is well relieved, care must be taken in applying resuscitation, because too much strength in operation will impair the intestines.
- (2) When the stiffness of the head is so relieved as it rocks totteringly, it must be propped up by something against rocking. If not, in performing resuscitation there will be a fear of the neckbone dislocation, bone fracture, and the neck-marrow injury.

- (3) In case a player is in a swoon due to a severe contusion on the back head, there will often be not only the brain concussion, but also the neckbone dislocation, the neck-marrow injury, or sometimes the skull internal-bleeding. In such a case, no emergency operation should be given but lay and keep the body quiet, sending for the doctor immediately.

Caution after application

Though restored to life once, sometimes purplish color will remain on the lips and nails; the eyeballs are restless and the mind so perturbed, that a reply to an inquiry is mumble. In such a state, a continuous look-out must be kept.

THE END